MAXIMUM ROCKNROLL

NO. 128 • January '94

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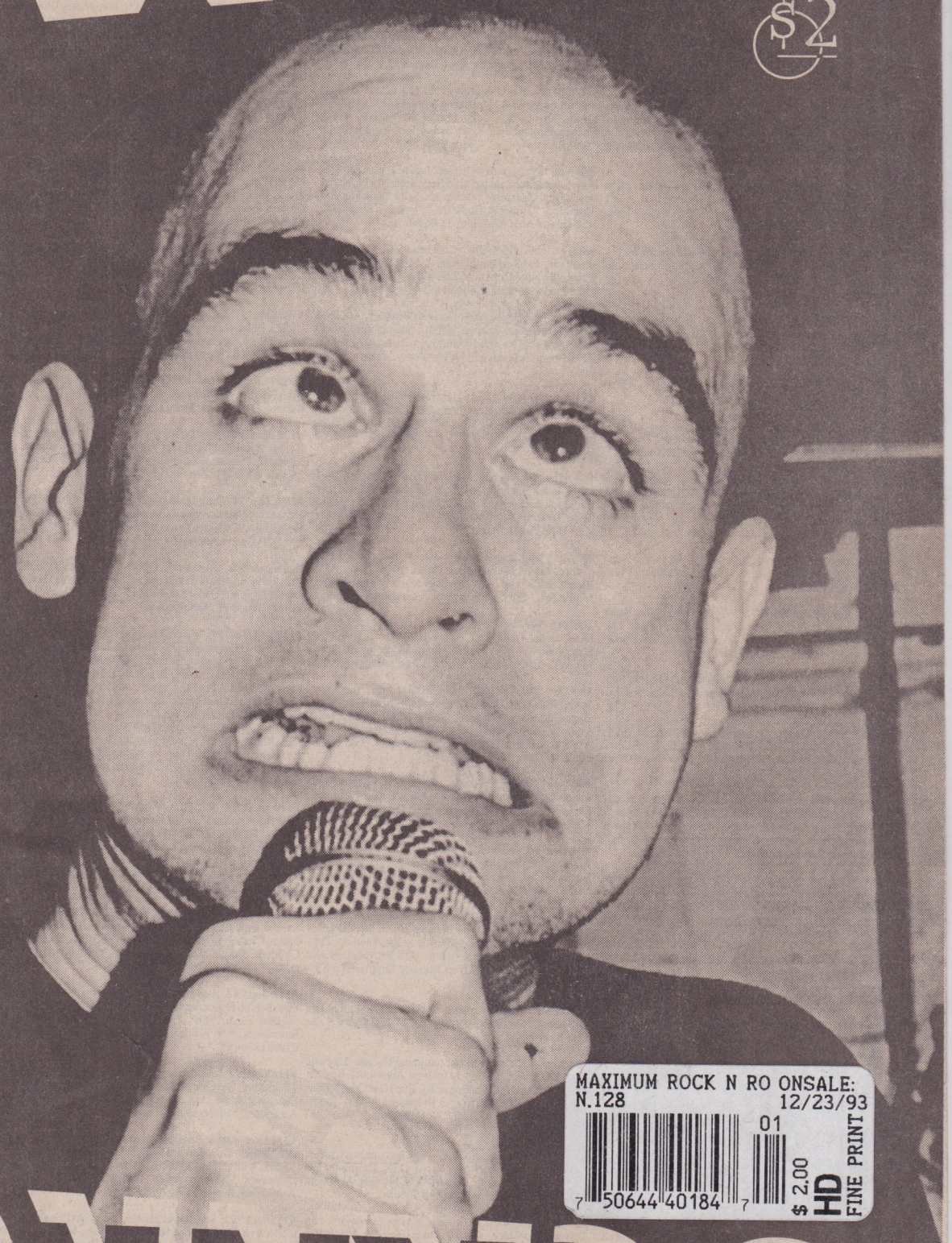

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#15/July '84. Siege, Tesco the Vinyl Junkie, Apostles, Target Video.

#43/Dec '86. Varukers, BGK, State Of Confusion, Stetz, Crash Box, Dehumanizers, Creeps, Nasal Sex, Billy & The Willys, "Child Abuse."

#46/Mar '87. False Prophets, Misanthropic Charity, Anti-Cimex, Cagalhoes, Ax/ction Records, Damage, Face First, Brains Of Humans, "Prisons: Society's Greatest Crime."

#47/Apr '87. Heresy, Ripcord, Electro Hippies, L'Attentat, Condemned Attitude, Dissent, Nothing In Particular, Capital Scum, Bomb, Useless Pieces Of Shit, Quod Massacre, Desperate Minds, Manson Youth, I Refuse It, Depo Provera, "Populism."

#48/May '87. Mr T Experience, Wimpy Dicks, Opinion Zero, KGB, Insted, Unrest, Desecration, Shell Shock, Gore, Subvert, Th'Inbred, Accused, "Jesse Helms," "H1 Work Permits."

#49/Jun '87. COC, Short Dogs Grow, Painted Willie, Diddly Squat, Pin Prick, SAD, A Priori, Infection, "Shred Of Dignity," Flipside zine, "AIDS & The Sexual Counter-revolution."

#50/Jul '87. Newtown Neurotics, Bulimia Banquet, Indigesti, Euthanasia, RF7, Lethal Gospel, Sedition, Grumpforts, Screeching Weasel, "Putting On Shows In The UK."

#51/Aug '87. Isocracy, Nick Toczek, Stikky, SDI, Ruido De Rabia, "Ideological Fanaticism."

#52/Sep '87. Crucial Youth, Bad Dress Sense, Filthy Christians, Baby's Got A Gun, Fratricide, The Sins, Krull, Bomp magazine, "Secret Govtt In America."

#55/Dec '87. Culture Shock, The Web, Intense Mutilation, Where's The Pope?, Dan, Duck Duck Goose, Stevie Stiletto, Fail-Safe, Hong Kong punks, "Draft Registration," "Thinking About Eating: Vegetarianism," "Pacho Mama: Nature And Technology."

#58/Mar '88. Firehose, Squandered Message, Sheer Terror, CBMT, Zalozba FV, Will Shatter, Victor H of Alchemy Records.

#59/Apr '88. Va Bank, The Plague, Foundation, Black Uniforms, Damage, Four Walls Falling, Nazdor, Majority Of One, "Inconnu & the Hungarian Underground," "Pacifica vs the FCC."

#60/May '88. Scream, Cowboy Killers, Flitox, Subterranean Kids, POW, Chumawamba on Northern Ireland.

#62/Jul '88. No For An Answer, Panx Romana, Filthy Few, Original Disease, Political Silence, Hate Crew, Gna Gna, Boo Hiss Pffht, Steve Ignorant on Crass, "Native Land Rights."

#64/Sep '88. Flux Of Pink Indians, Walking Seeds, Naked Angels, Hungry Trolls, Art Phag, When People Were Shorter And Lived By The water, Sentimiento Incontrolable, Boom & the Legion Of Doom, Wig Torture, "Preventing Rape."

#65/Oct '88. SNFU, Social Distortion, High Circle, Les Thugs, Feed Your Head, Attention!, Fear Of God, Spongetunnel, Oncle Slam, KBO!, Really Fast Records, @narchy Conference in Toronto, "NYC Riots", "The End Of The World As We Know It."

#67/Dec '88. Pagan Babies, Thatcher On Acid, Joyce McKinney Experience, Adolescents, Murray Bowles mimi-photo zine, "Federal Investigators and Your Rights," "Ed Meese and Pornography."

#68/Jan '89. The Ex, Sham 69, Hotalacio, Last Option, Herb Tarlicks, Não Religão, Sonic Disrution Theory, Sanov 1, SSDC, "Top 15 Albums Covers," "A Trip To Communist Cuba," "Skins and Nazis."

#69/Feb '89. Bad Religion, Annie Anxiety, Forgotten Rebels, Decadent Few, Sick Of Intolerance, Breakdown, False Hope, Youngblood, Media Children, "South African Political Landscape."

#70/Mar '89. DOA, Spermbirds, Agent 86, The Walking Ruins, City Indians, Seizure, Cadavres De Niños, "GG Declares Suicide." "Eugene Gardens In East Germany," Doug Minkler.

#72/May '89. Naked Raygun, 7 Seconds, Jingo De Lunch, Die Trottel, Glee Club, Sociedad Violenta, Alternative Inuit, BFD, Maaseudun Tulevaisuus, Amnesia, Hate X9, Blu Bus Records, "Big Mountain Relocation," "Technology."

#73/Jun '89. Crime, Fidelity Jones, Maggot Sandwich, Jailcell Recipes, Bambix, Earth Army, The Dread, Organ Donors, Dawn Of Liberty, No Alternative, "Nazi Resurgence in Germany," "Book Your Own Fucking Tour," "Nightline TV Discrimination."

#74/Jul '89. Dissent, Moral Crux, Neutral Nation, The Magnificent, Brotherhood, Bolt Thrower, Desperate Minds, Bristol's Kronstadt Club, TV Smith, "Mozambique," "People's Power: Two Decades."

#76/Sep '89. Steel Pole Bath Tub, Tim Kerr, No Empathy, 3 Legged Dog, Underdog Records, Fiendz, Gruesomes, Drowning Roses, Freaks Of Nature, Second Chance, Funeral Swans, "Palestine, Israel and Intifada," "Anti Racist Action," "Burn Your Flag."

#78/Nov '89. Majority Of One, Ludwig Von 88, Slapshot, Rocks, Berurier Noir, Society Gone Madd, Mistaken Identity, Conspiracy Of Equals, Schpoostik Hospital, Momido7, "Touch & Go Retro," "Positive Force DC," Anti Racist Action," "German Squats.

#81/Feb '90. Hard-Ons, Concrete Sox, Naturecore, Blockade, Public Humiliation, 7 Minutes Of Nausea, Colera, Rhythm Collision, Zero Boys, "See Hear," "UK Indie Press," "Panama Invasion."

#82/Mar '90. Nausea, Les Garcons Boucher, Antiseen, Abs, Neanderthal Sponge, SS-20, Scared Straight, Oi Polloi, Malachi Krunch, PAinful X-tremeties, Aku-Aku, "Milkbone Collective," Kevin Army, "Dirty Rotten Press."

#83/Apr '90. Jerry's Kids, Dezerter, Helios Creed, Samiam, Decadence Within, Coffin Break, Alienation, Dry-rot, Psycho Squatt, Red Letter Day, Headstrong, Bone Shavers, Flagrants D'Eli, "The Shadow," "War On Drugs."

#84/May '90. Cringer, No Use For A Name, DI, Sofa Head, Industrial Suicide, Serial Killers, Citizens Arrest, Radiation Sickness, First Strike Records, "Germany's Move Towards Reunification," "Homelessness In America," "Old Aussie Punk."

#87/Aug '90. Capitol Punishment, Mudhoney, Go!, Hippycore, Jawbreaker, Polska Malca, Angry Son, AIM, Richie Stotts, The Lost, Die Schwarzen Schafe, Intense Mutilation, "Old Canadian Punk," "Redwood Summer."

#88/Sep '90. The Creamers, The Fixtures, Mega City 4, Dead Ends, Dandelion Adventure, Maniacs, Fiendz, Sludgeworth, Kolaborancji, Admiral, Crankshaft, Sleep, MTA, Long Cold Stare, 8-Bark, "Iraq's Boogey Man."

#89/Oct '90. The Offspring, Glee Club, Indecision, Sanity Assassins, Grant Hart, Monsula, Strike Out, Apocalypse, Subvert, Haywire, Corn Flakes, Scuffy Tearaways, Dead Steelmill, "Subway Arts," "Racism," "US Aims In Sending Troops to Saudi Arabia," "Old Italian Punk."

#90/Nov '90. The Dwarves, The Radicts, Peggio Punx, Inside Out, Silverfish, Voodoo Glowskulls, Nuisance, Resistors, 2 Car Family, Special K, Ravings, Choke, 2 Million BC, 4Q.

#91/Dec '90. Poison Idea, Warlock Pinchers, Tijuana In Blue, Headspring, Hacesja, Out Loud, Ultra Violet Eye, Birth Defects, The Big Thing, "Gainesville Girls," "Japanese Racism In America," "Marlboro Boycott."

#92/Jan '91. Citizen Fish, Citizens Arrest, Derelicts, The Mummies, RDF, The Blisters, Black Bird, Colombian Neckties, Downside, Caustic Soda, Anodize, Zyklon-B, The Gits, Comb, Intent, "US Provocation and Iraqi Invasion," "US Covert Military Supplies To China," "NY and Berlin Squats."

#93/Feb' 91. Chumbawamba, Snuff, The Fluid, Les Cadavres, Meat Shits, Psycho, D2D, Informers, "The CIA In Italy," "Paris Riots."

#94/Mar '91. Karma Sutra, Laughing Hyenas, La Polla Records, Mr T Experience, Internal Autonomy, Rats Of Unusual Size, Herb Garden, CRI, Eye Hate God, "Skintronic Zine," "World War 3 Illustrated," "War Resistance," "New World Order," "Jeff Paterson," "War Censorship."

#96/May '91. "Soviet Punk" with Russian rock press, Moscow Rock Laboratory, Naive, DSK, Cramp In The Leg, Dumb, JMKE, A...Yee, ANCH, Newies, Auktsion, Grazhdanskya Oborona, Sailors Silence.

#97/Jun '91. NoFX, Kortatu, Carcass, Gargoyles, Nip Drivers, Nuisance, Johnny Puke, Uniform Rejection, Comb, Recalcitrants, Puzzlehead, Strelnikoff, Straight Youth, "White Nights," "DC Demos," "Culture Of Violence."

#99/Aug '91. Tesco Vee's Hate Police, 411, Slum Turkeys, Helmet, Sideshow, C/Z Records, Dionysus Records, Dangerhouse Records Retro, Jobbernowl, Intent, Bush League, Orgasmic Toilet Band.

#100 pt 1/Sep '91. Ill Repute, Flipper, Nukey Pikes, Necracedia, Scherzo, Fitz Of Depression, Germbox, Crackhouse, Burn, Engage, Commonwealth, Ruth Schwartz, Voodoo Love Gods, Eye For An Eye, Ne Luumaet, Red London, "Does MRR Suck?", "MRR Bibliography Pt 1."

#100 pt 2/Sep '91. The Weirdos, Victims Family, Down By Law, The Rotters, Rorschach, Northen Bushmen, The Screw, Wheelchair Full Of Old Men Records, Just Say No, Dogma Mundista, "MRR Bibliography Pt 2."

#101/Oct '91. The Lunachicks, Specula, The Dread, Pagan Easter, The Avengers, The Lost, Cowboy Killers, Really Red, "Epicenter Zone and Blacklist Mailorder," "Report From The Moscow Barricades," "The Trouble With Revoltions."

#102/Nov '91. Intense Degree, Jello on P.C., Gray Matter, Nicky Garratt, One Blood, Bob of Vinyl Communications, The Cruel Elephant Club, Words Of Warning Records, The Fix.

#103/Dec '91. Sympathy For The Record Industry, The Didjits, Phleg Camp, Apostates, Jesus Lizard, Jeff Dahl, Urgent Fury, Strongbox, Eversor, Tripwire, Punishment Park, TVTV$, "Devon's Vacation," "Hippy Porn."

#105/Feb '92. Nation Of Ulysses, Screeching Weasel, Bikini Kill, Surf Weasel, Scheleprock, The Dickies, Burning Bush, Davy Jones Locker.

#106/Mar '92. Wat Tyler, The Cynics, The Deviators, Verbal Assault, Philippine Violators, Slam Suzzanne, Molodoi, "Women Regaining Control: Health Care," "Attica 20 Years Later," "H.E.A.R."

#107/Apr '92. The infamous April Fool's issue with The Fastbacks, Naked Aggression, Mono Men, The Richies, Golpe Justo, Dawson, Cross, Nirvana, Blind Spot, "Safe Sex," "Popsicle Festival."

#109/Jun '92. "Absolutely Queer" issue with Tribe 8, Pansy Division, Bruce LaBruce & Vaginal Creme Davis, Donna Dresch, "Queer Skinheads," "Coming Out," "Political Fantasy & Manipulation."

#110 pt 1/Jul '92. "Punks Over 30" issue with George Tabb, Steve Ignorant, Joey Shithead, Ian Mackaye, GG Allin, Tom Pig, Tommy Strange, Al Flipside, Bob Mould, Peter Plate, Boff Presley, Big Frank, Brian Edge, Dale Stewart, Bruce Pavitt, Calvin Johnson, Dave MDC, David Hayes, Dick lucas, Lawrence Livermore, Mykel Board, Jeff Bale, Tim Yo, Doc Dart, Murray Bowles, Glen Friedman, Greg Ginn, Jeff Pezzati, Jello Biafra, Joey RamoneMetal Mike, Pushead, Ron Wright, Leesa Poole, Stephan Ielpi, Thurston Moore, Ted Falconi, Vic Bondi, Dirk Dirksen, Ruth Schwartz, plus Upright Citizens, "Nirvanification."

#110 pt 2/Jul '92. "Bay Area Update" issue with J Church, Wynona Riders, Gr-ups, The Aborted, Special Forces, Rancid, Bumble Scrump, Strawman, Paxston Quiggly, Lung Butter, Good Grief, George Hated, The List Man, Grotus, Jack Acid, Grimple, Juke, Aaron Cometbus, Johnny Peebucks & the Swingin' Utters, Eggplant, Gag Order.

#111/Aug '92. Huasipungo, Real Cool Killers, Flux, Superchunk, Cosmic Psychos, Dr Strange Records, Pollution Circus, Erica Beck of Boy Records, Shelley's Children, Simple Machines Records, "Sexuality & Fascism."

#112/Sep '92. Steve Albini, Pain Teens, Nations On Fire, Bimbo Shrineheads, Amen, Rattail Grenadier, Sins Of The Flesh, TDF, Frogs Of War, Hedgehogs, Jo, Severance, 404 Willis, Fobia Collective, "NY Punk Clubs History."

#113/Oct '92. Jesus Lizard, Pete The Roadie, Svart Sno, The Stalin, The Queers, Oswald Five-0, Dare To Defy, Slaughter & the Dogs, Contempt, "Two Tales Of The Americas," "Professional Punx."

#114/Nov '92. Vic Bondi, Leatherface, Jonestown, Flaming Midget, Deconstruction, No Idea fanzine, 8-Bark, SNFU, Moral Crux, PKRK, The Overcoat, Flaming Demonics, Malignus Youth, Total Chaos, Unborn-SF, Transmisia, Hubert Selby Jr, "Election 1992: To Vote Or Not."

#115/Dec '92. Smut, Gas Huffer, The Gits, Underdog Collective, The Undead, Bugout Society, Mind's Eye, Thighmaster, Public Descent, The Wallmen, The Bollweevils, Bad Genes, Lumpen Proletariat, Landfill, Booby Trap, "Scenes From The Drug War," "Avoiding The Draft."

#116/Jan '93. The Diesel Queens, Bush League, Affirmative Action, Ken Sanderson, Genbaku Onanies, Schlong, Karen Black, AOS3, Killing Time, Charta 77, Sleeping Body, Coprofilia, Are We Dead Yet, Social Outcast, Godbox, "Getting The Point: An East Bay Needle Exchange."

#117/Feb '93. New Bomb Turks, Gaunt, Antiseen, Los Crudos, Naked Angels, Bivouac, Hell No, Souris Deslinguee, Sour Mash, Oiler, Datapanik Records, "Mad Ratts of Russia," "MDC in Russia."

#118/Mar '93. Long Beach punk: Red Aunts, Ken All-Nite Rocker, Das Klown, Humpers, This Is Edwin; Last Man Standing, Tsunami, Man Is The Bastard, Didjits, Lou Giordano, Vicious Midgets, Dan & Dave Punk, "Twist"

#119/Apr '93. Econochrist, Insaints, Blaggers ITA, Spoke, Hasil Adkins, 16, Snair, Sham Pain, Spiderbait, Spit Muffins, Shyster Shyster And Flywheel, Volpi Vadoplyassova, "Marijuana".

#120/May '93. Jawbreaker, Supercharger, Avail, Lük Haas, Cockpit, Sugar Shack, Groovy Ghoulies, Lumpin Proletariet, Fobia Estatal, Negu Gorriak, Dolf of Trust fanzine, "British Anti-fascism".

#121/June '93. Tilt, Rancid Hell Spawn, Lockjaw, Lookout UK, Crust, Facepuller, Inflatables, Positive Greed, No Joke, "Emo Boy's Guide to Thrift Shopping."

#122/July '93. Sparkmarker, Grey Spikes, Smear, Desert Culturel, Rhythm Collision, Subterranean Records, Velocity Girl, Schwartzeneggar, Pleum, Pilgrims, House Of Faith

#123/Aug '93. Lungfish, (ego), Plainfield, Quincy Punx, The Hidden, Bombs For Whitey, False Sacrament, Green Popsickle, Mersault, "Engagement Agreement"

#124/Sept '93. GG Allin, The Unknown, Ruts, Crocodile Skink, Jackknife, Shitmaker, Garlic Boys, Bollweevils, "Meat People"

#125/Oct '93. Chaos UK, Not So Happy, StandCo, C.D.F.L., Bap, Disco Biscuit, Malachi Krunch, Blindfold, Peter Bagge of Hate comics.

#126/Nov '93. The Gears, Teen Generate, Voodoo Glow Skulls, SinisterSix, Sad Pygmy, Moving Targets, Indian-@narchy, Destroy TV, Ayn Imperato, Bucky Sinister, Dave McCord.

#127/Dec '93. Lydia Lunch, Claude Bessy, Boss Hog, Aim Your Dick, Hellbender, Backlash, Apocalypse Hoboken, Dots, Struggle, Stovebolt, "Rape."

#128/Jan '94. Les Thugs, Face Value, Policy Of 3, Horsey, Small, Strain, All You Can Eat, "Drug Maelstrom."

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Please list alternates in case we're out of a particular issue. Price list is on next page.

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Interviews: continuously, with photos!
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WANNA SEND US SOMETHING?!?

We are downright reliant for contributions from our readers - scene reports, interviews, news features, articles, letters - if you got 'em, we'll take 'em. We have a scanner - a nifty gadget that reads documents *as long as they're neatly typed.* A type size of at least 10 pts is required, as our scanner is a bit myopic. It doesn't read handwritten corrections and poor quality photocopies give it a headache. If you absolutely must make a last-minute correction, use a light-blue correction marker. The scanner is color blind and won't get all bent out of shape. Typing in all capitals is a childish thing to do and severely vexes our shitworkers, who must retype the entire document. If you're slick enough to have a computer, send it to us on a disk. We can handle any 3 - 1/2 inch disk, as long as you tell us if it's Mac or IBM (and what word processing program it's in). We make so much fucking money, we can even afford to return your disk.

Interviews are a particularly touchy subject here at MRR. We want quality! Don't even bother sending us a review of your best friend's band if all you're gonna do is kiss their ass. Here are some tried and true guidelines for you to follow. 1) Plan your questions in advance, but allow for conversational flow. 2) Be controversial. Attack that band for the fascist bastards they are - and don't let them off the hook when they pop off with something stupid. 3) Keep the conversation moving - let it flow from topic to topic. Try not to do all the talking yourself. 4) Avoid taping interviews in noisy restaurants, under freeways, etc. 5) Keep it concise. Transcribing is a bitch, and the longer you go on, the more likely you are to get bogged down in silly, meaningless shit. Try to get to the main issues as soon as possible. End it as soon as the dialogue begins to disintegrate. Avoid one-answer questions. 6) Try to get to the personality of the group. At all costs avoid this question: "What are some of your influences?" That's dull, dull, dull! 7) Graphics are important. Send as much in the way of logos, lyrics, photos and artwork as possible. Give us something to work with! Before doing an interview, call us and to check it out in advance.

Scene Reports: Keep them short and to the point. Cram them with info... what is there to do in your town? What kind of bands and venues? Think of it as a tour guide for travelling punks, and include addresses for everything. Youth hostels, record stores and other places of interest to punks are important information. Send us nice photos, so we can make it look pretty.

Articles are somewhat rare here; that's because not many well-written ones come our way. Try to be thorough in your research. Pretend you're getting graded. Not all articles have to political or "heavy" social issues - we would appreciate a bit of humor, as well. As much as it pains us to admit it, Ben Weasel's "Punk Business" article was a good example of what we're looking for. If you've got an idea, call us and talk to us.

Graphic Artists tend to be flakes, which is why we have such a tough time keeping this 'zine sufficiently artsy. Send a sample of your work, as well as a rough sketch of what you might do with the 10" by 16" centerfold or a cover. We'd also love to run some comics in every issue.

Book Reviews may not always get published, but if you send one in that we find interesting, we'll be thrilled to run it.

Radio Stations that cover punk are occasionally featured in MRR. Send us in a few paragraphs about your station, as well as some tasty graphics or logos.

Scum Pit is something that interests a rare breed of obsessive record collectors. If you think you know everything or something about rare and collectable punk records, send us in an article.

DEAR DISPLAY ADVERTISERS BE YE REGULAR OR SPORADIC OR ONETIMERS

MRR's review/ad policy is thus...

We don't review records for the following reasons:
1) **It is on a major label or an "indie" that is connected to a major label.**
2) **It is in no way related to punk rocknroll music, be it wimpy pop, metal emo, politically correct or pathetically vague hard rock disguised as "today's hardcore".**

If we decide not to review something, we won't run an ad for it:
1) **Because we are usually so backlogged with ad reservations.**
2) **Because it really sucks.**

STILL AVAILABLE!

BOOK YOUR OWN FUCKIN' LIFE #2

Do-It-Yourself Resource Magazine #2, 1993-1994
A COUNTRY BY COUNTRY/STATE BY STATE LISTING OF PUNK/HARDCORE/INDIE BANDS, ZINES, PROMOTERS, LABELS, RADIO, VIDEO, FOOD, LODGING, ETC.

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CKMS	Waterloo, Ont
100.3FM	Friday 10PM
KALX	Berkeley, CA
90.7FM	Wednesday midnight
KMNR	Rolla, MO
89.7FM	Thurs noon/Sun midnight
KSCL	Shtreveport, LA
91.3FM	call station
KTSW	San Marcos, TX
89.9FM	call station
KZUM	Lincoln, NE
89.3FM	Wednesday midnight
WCNI	New London, CT
91.1FM	Sat midnight
WDBM	E. Lansing, MI
88.9FM	Thursday midnight
WYRE	Waukesha, WI
103.9FM	Weds 9PM
WZRD	Chicago, IL
88.3FM	Sunday 3:30PM
Radio Pomme	Louviers, France
91.6FM	Saturday 5PM
4ZZZ	Fortitude Vly, Australia
102.1FM	Tues 10PM

RADIO STATIONS: MRR Radio shows are available for stations **only**. Requests for info should be on station letterhead. Contact us at the address on previous page.

TOP 10

For what it's worth, here's some of the MRR crew's current Top 10 lists.

FRANCISCO ALEGRIA

too many drugs????

PAUL CURRAN

- GROVER-Hole In My Eye-EP
- BIKINI KILL-Peel Sessions-EP
- THE SQUARES-Get Hip?-EP
- JACK ACID-Marin Quittin Resort-EP
- SCOOBY DON'T-live
- TSOL-1980 Demos-EP
- V/A-Some Hearts Are Paid To Lie-2xEP
- PUSSY CRUSH-Get A Life-EP
- MAN OR ASTROMAN?-live/SHATNERS-live
- HELEN LOVE-Joey Ramoney-45

SUZANNE BARTCHY

- PEGBOY-Fore-12"
- The Probe-zine & 2xEP
- Slingshot-#50-zine
- LES THUGS-As Happy As Possible-2xLP
- CRINGER-Greatest Hits Vol 1-CD
- ROCKET FROM THE CRYPT-All Systems Gone-CD
- WHO MOVED THE GROUND?-EP
- JESUS CHRIST SUPER FLY-LP
- N.Y. LOOSE-Bitch-45
- SHOWCASE SHOWDOWN-21-EP

CHRIS DODGE

- COLD WORLD-Pretentious Assholes-EP
- RUPTURE-Live-EP
- G-ANX-CD
- GOD IS MY CO-PILOT-Tight Like Fist-CD
- V/A-Yokohama City Hardcore-EP
- MACABRE-Night Stalker-EP
- HAMMERHEAD-Evil Twin-10"
- AGATHOCLES-Distrust And Abuse-EP
- SCHWARTZENEGGAR-EP
- WOOL-Kill The Cow-45

JOE DONOHOE

- LES THUGS-live/CHRIS KNOX-live
- LES THUGS-As Happy AS Possible-2xLP
- BLACK ANGELS DEATH SONG-The Name...-45
- BAKA MONO-Tallow-45
- GUITAR WOLF-Wolf Rock-LP
- BIKINI KILL-Pussy Whipped-LP
- GG ALLIN & MURDER JUNKIES-Brutality..-LP
- CRIPPLE BASTARDS-Life's Built On Thoughts-EP
- THE FUMES-Shucking Shells-EP
- KARP-I'm Done-45

LALI DONOVAN

- BIKINI KILL-Pussy Whipped-LP
- STUMPY-Nothing-EP
- V/A-Compulsive For Two-EP
- NO EMPATHY-They Want Whatever-LP
- FAILURE FACE-Life-EP
- FAT DAY-EP
- COLD WORLD-Pretentious Assholes-EP
- PEGBOY-Fore-12"
- AGATHOCLES-Distrust And Abuse-EP
- HUGH BEAUMONT EXPERIENCE-Virgin Killers-LP

KARIN GEMBUS

- MOHINDER-TP
- MANUMISSION-Tremor On The Line-EP
- I, Yeast Roll-zine
- KEROSENE 454-Two For Fliching-EP
- KARP-I'm Done-EP
- BIKINI KILL-Pussy Whipped-LP & Peel Sessions-EP
- Pilgrimage-zine
- GODHEADSILO-live/KARP-live
- HAMMERHEAD-Evil Twin-10"
- RODAN-EP

MICHELLE HAUNOLD

- PERVERTS-Headcoat Girl-EP
- GG ALLIN & MURDER JUNKIES-Brutality-LP
- NOMADS-Wasn't Born To Work-EP
- FUMES-Sucking Shells-EP
- FLUF-Sky Rocket-EP
- HUGH BEAUMONT EXPERIENCE-Virgin Killers-LP
- BASEMENT BRATS-Blast Off-EP
- ANTISEEN-The Evil Ones-EP
- WOGGLES-Carnivore-EP
- PUSSY CRUSH-Get A Life-EP

MICK KRASH

- MOONDOFG-EP
- BIKINI KILL-Peel Sessions-EP
- SECOND COMING-EP
- MANUMISSION-Tremor On The Line-EP & live
- CROSSED OUT/DROP DEAD-split 5"
- UNDERTOW-Stalemate-EP
- PISSED-Greatest Hits-LP
- POT VALIANT-Volar-EP
- CURRENT/INDIAN SUMMER-split 45
- ASSFACTOR 4-Sometimes I Suck-EP

CAROLYN KEDDY

- BUNNY BRAINS-2xLP
- JACK O'FIRE-Six Supershock Soul Songs-10"
- DRUNKS W/GUNS/PANTY BOY-split EP
- THE FUMES-Sucking Shells-EP
- THE CREEPS-Invading Your Pleasure Zone-EP
- PREHENSILE MONKEY-TAILED SKINK-EP
- GUITAR WOLF-Wolf Rock-LP
- ZIPGUN-Baltimore-LP/THE SQUARES-Get Hip?-EP
- HEADCOATS-The Good Times Are Killing Me-LP
- LES THUGS-As Happy As Possible-2xLP

TOP 10

Please send us your records
(2 copies of vinyl, if possible--one for review and one for airplay), or CD-only release.

RAY LUJAN

- BIKINI KILL-Pussy Whipped-LP
- ROCKET FROM THE CRYPT-All Systems G-CD
- STINK-Celebrate The Fire-CD
- THE CRABS-Dreamboat-EP
- N.Y. LOOSE-Bitch-45
- GROVER-Hole In My Eye-EP
- LES THUGS-As Happy As Possible-2xLP
- WESTON-Flower-45
- KEROSENE 454-Two For Flinching-EP
- BASEMENT BRATS-Blast Off!-EP

TIMOJHEN MARK

- BIKINI KILL-Peel Sessions-EP
- NEW BOMB TURKS-Up For A Downslide-EP
- V/A-Compulsiv For Two-EP/WARHEAD-CD
- NO REASON-Someday-EP/FUMES-EP
- BEYONDS-live at Gilman
- MANUMISSION-Tremor On The LIne-EP
- ROCKET FROM THE CRYPT-All Systems Gone-CD
- COLD WORLD-Pretentious Assholes-EP
- STANDOFF-Worthless Is Unity Bought-EP
- FEEDING THE FIRE-No Submission-EP

DEVON MORF

- BLOUNT/SHOCKING TRUTH-split EP
- GLUEGUN-EP
- KEROSENE 454-live/PORK-live
- WESTON-EP/WRECKING CREW-EP
- V/A-Yokohama City Hardcore-EP
- EARTH CRISIS-Firestorm-EP
- GRAPE JUICE-EP
- SECOND COMING-EP/UNDERTOW-Stalemate-EP
- V/A-Tsuikyunaki Michini Hikarinashi-EP
- Probe-zine & 2xEP

SMELLY MUSTAFA

- PORK-Grand Slam Baby-45
- V/A-Compulsiv For Two-EP
- JESUS CHRIST SUPER FLY-LP
- Probe-zine & 2xEP
- NO EMPATHY-They Want Whatever-LP
- HUGH BEAUMONT EXPERIENCE-Virgin Killers-LP
- F.O.D.-Schneller-LP
- PREHENSILE MONKEY-TAILED SKINK-EP
- JACK O'FIRE-10"
- HAMMERHEAD-Evil Twin-10"

NEIL NORDSTROM

- CHASTMENT-EP
- AGATHOCLES-Mistrust And Abuse-EP
- SPINEWRENCH-EP
- MANUMISSION-Tremor On The Line-EP
- FEEDING THE FIRE-No Submission-EP
- BLOODLET-EP/WARHEAD-CD
- RUPTURE-Live-EP/LEWD-Live-EP
- CRIPPLE BASTARDS-Life's Built On Thoughts-EP
- ZENI GEVA-Desire For Agony-LP
- COLD WORLD-Pretentious Assholes-EP

OWEN PEERY

- RAIN LIKE THE SOUND OF TRAINS-EP
- INDIAN SUMMER/CURRENT-split EP
- KEROSENE 454-live & EP
- MOHINDER-TP
- ASSFACTOR 4-Sometimes I Suck-EP
- JUNCTION-12"
- STILL LIFE-2x12"
- UNDERTOW-Stalemate-EP
- POT VALIANT-Volar-EP
- MANUMISSION-Tremor On The Line-EP

BRUCE ROEHRS

- DEAD FUCKING LAST-D.F.L.-EP
- V/A-Face Bruits...-EP/ANTISEEN-Evil Ones-EP
- NOMADS-Wasn't Born To Work-EP
- HEADCOATS-When You Stop Lovin Me-45
- PERVERTS-I'm In Love-45
- ROAD VULTURES-Skulls Have Eyes-45
- HUGH BEAUMONT EXPERIENCE-Virgin Killers-LP
- JESUS CHRIST SUPER FLY-LP
- NEW BOMB TURKS-Up For A Downslide-EP
- BASEMENT BRATS-Blast Off-EP

KEN SANDERSON

- BIKINI KILL-Pussy Whipped-LP
- ZENI GEVA-Desire For Agony-LP
- GUITAR WOLF-LP/RUPTURE-EP
- V/A-Tsuikyunaki Michini Hikarinashi-EP
- V/A-Concrete World-TP
- WARHEAD-CD/MANUMISSION-EP
- V/A-Small Town Traumas-LP
- V/A-Yokohama City Hardcore-EP/MAKERS-EP
- NEUROSIS-Enemy Of The Sun-LP/JACK O'FIRE-10"
- WOGGLES-EP/COLD WORLD-EP

JON VON

- JESUS CHRIST SUPER FLY-LP
- BOSS FUEL-Just Like Anybody...-45
- LES THUGS-As Happy AS Possible-LP
- SPECTORS-Sow My Wild Oats-45
- PERVERTS-Headcoat Girl-EP
- EVERREADY-Dodge City-EP
- ARMITAGE SHANKS-Shirts Off-EP
- WOGGLES-Carnivore-EP
- BASEMENT BRATS-Blast Off-EP
- NOMADS-Wasn't Born To Work-EP

TIM YOHANNAN

- NEW BOMB TURKS-Bottle Island-45
- V/A-Play At Your Own Risk Vol 1-EP
- JESUS CHRIST SUPER FLY-LP
- HEADCOATS-The Good Times Are Killing Me-LP
- NO EMPATHY-They Want Whatever-LP
- ARMITAGE SHANKS-Shirts Off-EP
- V/A-Small Town Traumas-LP
- N.Y. LOOSE-Bitch-45
- NOMADS-Wasn't Born To Work-EP
- HUGH BEAUMONT EXPERIENCE-Virgin Killers-LP

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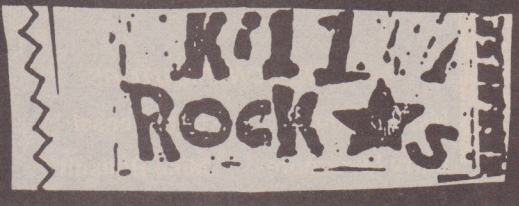

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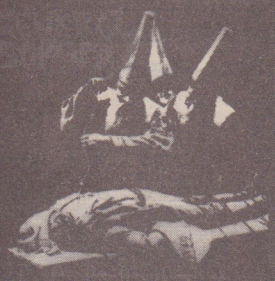

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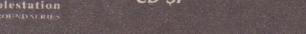

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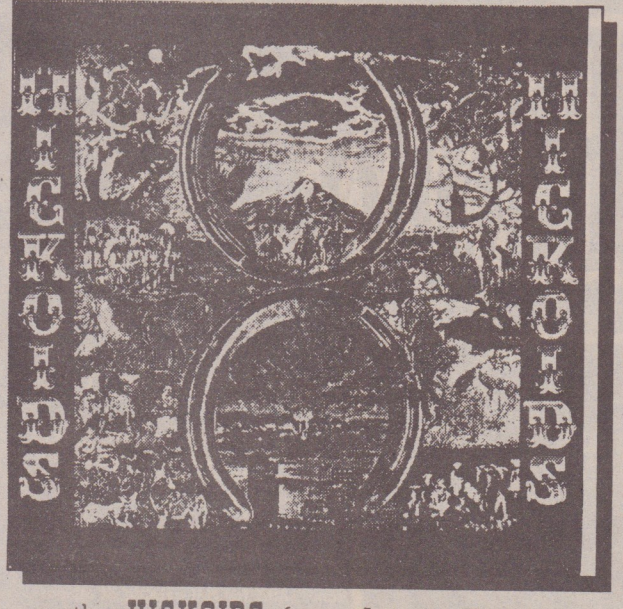

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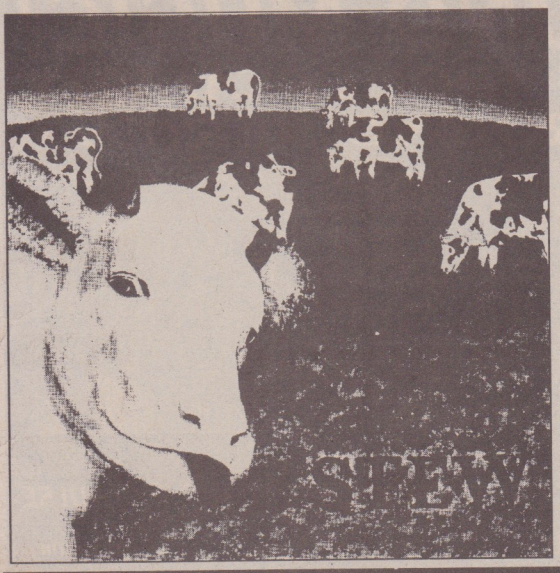

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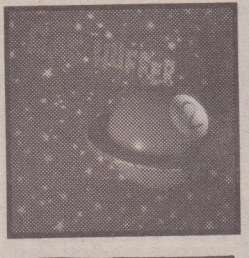

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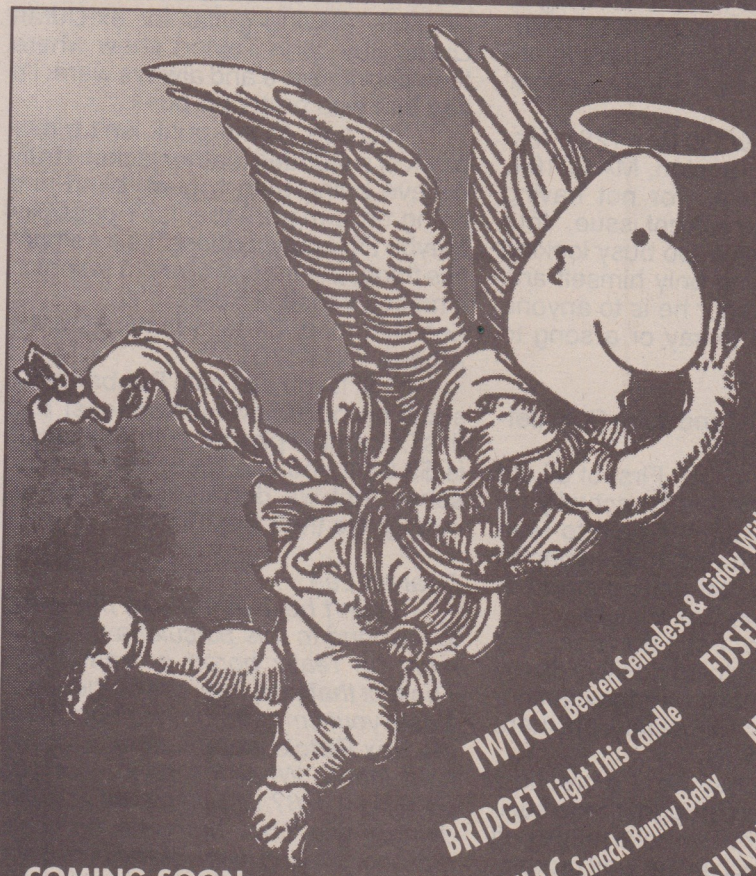

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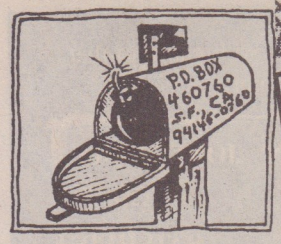


Letters

To Katy Odell/ MRR,

You're the best goddamn columnist of the lot there (apologies to Mykel, who's a photo-finish second).

Sorry to say, though, your Limbaugh column gave me mental heartburn. The main quote in question is "Rush isn't afraid to say what he thinks, and that's becoming increasingly rare." Of course he can and does, because what he thinks in no way challenges kkkapitalist kkkorporate Amerikka. What's becoming rare isn't people speaking their minds, it's the access to the proper forum on which minds are best spoken. Could you do your columns on being a sex worker as a commentary on Channel 44 or whatever radio station runs Numbaugh in SF? Or, for that matter, could you *realistically* hope to do the same on KPFA, which gives lip service (and damned little practice) to the concept of being an open forum? I truthfully think not. Once that can happen, I'll change my mind, but please take notice that my lungs are still physically active.

I must admit, the main reason this struck a nerve was because I tried to use a supposedly "progressive"/"alternative"/whatever-horseshit-label-you-wanna-put -on-it radio station to do a correction box bit on Numbaugh, and the station powers-that-were went apeshit. (One of them, Michele Flannery, has since moved to Berkeley and become Music Director of KPFA, where my sources tell me she's fucking it up just as badly as she did the station out here.)

Here's the nutshell version. On a daily radical newscast called the "Insurgent Radio Kiosk," I would take one of Numbaugh's more repellent lies and simply set the record straight, proving him to be a liar. Then I would, without additional *comment*, list the names and phone numbers of local sponsors of the Numbaugh TV show. The station on which I did this piece was WORT-FM, which it turns out shared a Chief Engineer with WISC-TV, Numbaugh's local tele-affiliate. Next thing I know, WORT News Director Mike Wassenaar publicly attacks me for the series, Music Director Flannery barks at me for statements she claims I made in the Capital Times, a local newspaper (which the columnist she quoted quickly confirmed never appeared in her print), and I was put on a half-year probation from the station.

The real issue isn't how chickenshit people are in not expressing opinions they know will ruffle feathers, it's how they're made to be that chickenshit. Don't let it rest in questioning how fearful you were to simply buy a book, but kick the asses of the jerks who made you that fearful.

Otherwise, Numbaugh's rants won't be radio or TV broadcasts, they'll be legal government dictates. Remember Corporal Schikelgruber and his little tome from a prison cell about his "kampf"?

My blood and love to all in MRR Anti-Nation,
Daevid Walter MacKenzie

Dear MRR,

I just got your November issue and I see that someone there has decided that penis size is a more important topic than Ben Weasel's idiotic comment about Pansy Division in the September issue.

It's actually no surprise that the same mentality that went into allowing Ben to spew the venom so visciously can really allow a rock n roll mag to enter into a debate about penis size.

Now, if we could only start a forum into the intelligence of your editors' decisions. Yours,
Mathew Kuminsky/ PO Box 1281/ McCormack Station/ Boston, MA 02104.

P.S. Thank you for not having Ben Weasel in the current issue. Your decision? Or was he too busy looking in the mirror seeing only himself and thinking how superior he is to anyone else with a word to say or a song to write?

Dear MRR and John Culp (letters #126),

OK. First of all, I'd like to thank you for actually responding and taking the time to read the whole column and responding in kind, rather than just getting mad because I dissed the Sex Pistols.

In response, I still don't see the Sex Pistols as anything positive. In my eyes, they may have been revolutionary at being very anti-society, but there the great myth ends.

First of all, they were a creation. Malcolm McLaren brought these societal misfits together to make money off a freak show, much in the way producers create "super-groups." As far as shock value goes, who cares? Shock value usually amounts to boring gross-out contests and currently there is assuredly someone eying G. G. Allin's vacant throne for scum-bag king. If they think that self-abuse makes them punk, let them.

I don't know how you figure the Sex Pistols fed the majors a taste of their own medicine either. It isn't as if they took reams of money from the majors and then fucked them over. Seventy-five thousand pounds from A&M ain't dick and similar things happen all the time with metal bands, rap acts, etc. As far as EMI was concerned, the more outrageous they were, the better. It was just like rock stars trashing their hotel rooms and getting paternity suits. It all adds to the hype and puts more dough in the pockets of the board of trustees. The fact that Sid Vicious gallantly kicked the bucket only added to their fame, making the label that much richer with one less royalty check to write.

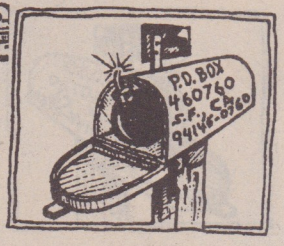
Regarding the issue of hypocrisy, well whatever. To me, punk in all forms is a stand against shit like major labels, so making the majors rich seems rather hypocritical to me. The present careers of John Lydon and Steve Jones (recently playing guitar for ex-Duran Duran guy John Taylor) show where their priorities are and always were. I'd say that was pretty un-punk.

You see, to me punk isn't a mohawk or a studded leather jacket. I truly believe being both a punk band and being on a major label isn't possible. Maybe I'm crazy. I guess it's a semantics thing, but from where I'm standing it makes sense. Thanks,
Lee Diamond/ 34 W. Washington #1/ Athens, OH 45701

P.S. If you can help Poobah get a show on our Midwest/Northeast tour this December please write. Our single is $3.00 if you like "punk rock" in the sense that we don't sound even remotely like the3 Sex Pistols.

Dearest Lee,

I can't believe that I'm bothering to respond to this ridiculous debate, I must be really bored or something. The fact that you, Lee, are bothering to waste your time yammering about how the Sex Pistols weren't punk is downright inane. What the fuck were you doing in 1976? I'll tell you what I was doing, I was busy being seven years old and playing with Matchbox cars, riding a two wheel bike, and still prob-



ably watching Sesame Street. That's how punk I was. As far as I know, in the early days of this scene, the punk rule book, with all its anal little rules and regulations that we live by now, hadn't been written. So who the heck are you or myself, or anyone else for that matter, to say what wasn't "punk" at the time. As for not being anything "positive," who cares! I'm sick of this Pollyanna sensitive poop that punk is overwhelmed with these days. So what if GG Allin was a pig, and Sid was a loser who OD'd. We all know that being a junkie is a pathetic life and no one is saying different, but what these two guys and bands like the Sex Pistols did was to stir things up, which I think can be a totally great thing. I'm sick of Stussy clone bands singing about feelings, I want to see bands like the Diesel Queens. They may be gross, and they may not be "sensitive," much less "positive," but you still gotta love 'em. I'm digressing here tho'. My point is, "Punk Rock" had barely been coined in the mid 70s, and our PC standards hadn't been dictated yet, so get off your high horse and actually go listen to "Never Mind The Bollocks" and discover what it is: a great rock 'n roll record which helped inspire all the other nine million bands that you call "real" punk rock. Tata, Lali

OK, OK, that's enough of this shit...

I know the MRR readership is sick of reading debates in the letter columns, sick of hearing various individuals slag off other individuals, etc., but as I was the one to be attacked first, if you all would, please give me an opportunity to defend myself by stating my side of the story - the true story - in my following open letter to (certain) driveling idiots in Chaos UK.

Gabba - Perhaps if you stayed sober more than five minutes a week and perhaps if you didn't sniff so much glue and weren't such an idiot you'd be able to distinguish reality from fiction. I mean where do you get this shit from?

Your comments about Desperate Attempt in MRR #125 were not only ridiculous and unfounded, but illogical as well. I really don't know how you came up with that crap...unless you have some twisted idea that it's "punk rock" to spread lies...or maybe you just invented it all when you were bored. Well Gabba, in case you've genuinely forgotten, here's the story behind how Desperate Attempt Records came to put out the Chaos UK "Headfuck" EP.

It all started in August of 1991 when I wrote a letter to Mower (Chaos UK's old vocalist) offering to do a Chaos UK 7". In my letter I stated that if Chaos UK let me put a 7" out, I'd press 1000 copies and give them 200 copies in return for every 1000 I pressed. At no place in my letter did I state that I'd limit myself to doing 1000 copies and 1000 copies only...just that I'd do 1000 to start with.

Anyway, I didn't hear back from Mower (or anyone else in Chaos UK) after writing that letter...until one evening in early December '91 when Gabba phoned me from New York and said to me, literally, even before saying "hello," "I need money." He explained some weird, complex story about how he was going to Portland to do some recording with Slayer Hippy from Poison Idea and, in order to pay Slayer Hippy the money he owed from the recording, he had to cash in his return ticket home to England. He said he had the DAT master with him for a 7" and if I gave him $250, he'd straight-out sell it to me. I asked him if he wanted money instead of 200 7"s and I remember very clearly, Gabba's words were something to the effect of "200 7"s aren't going to do me any good. I don't need or want any 7"s. I need money. Send me a money order for $250 and the DAT's yours."

At the time, Desperate Attempt was much smaller than we are now, with only three releases behind us (one of which had just come out) and coming up with $250 was no easy task. But, nevertheless, I took everything I had out of savings, borrowed a little bit from close friends, and scraped together $250, not only so I could get the DAT master for the Chaos UK 7" (which I was totally stoked about doing)...but, also, so I could help Gabba get home. About three days after Christmas '92, I sent the $250 in the form of a money order to Gabba in Portland (c/o Steve "The Slayer Hippy" Hanford) to coincide with his arrival there. (I still have my dated m.o. receipts as proof, if anyone doubts me.) So, your chronology is totally fucked up Gabba - I gave you $250 at your request before I even put out the "Headfuck" EP, not after you "went fucking hell" with me asshole!

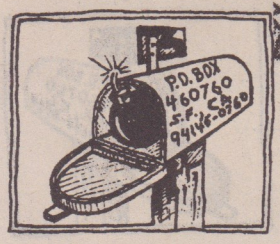
But, to continue, about two weeks after I send off the money order I was sent the DAT master for the "Headfuck" EP and some of the cover artwork. About another two weeks later I got the remainder of the artwork. As soon as I received the DAT tape I began advertising and putting word out to distributors, stores, labels I trade with and mailorder customers that the Chaos UK "Headfuck" would soon be available.

Response to the EP was overwhelming and it soon became apparent that a pressing of 1000 copies of the EP wouldn't be sufficient to cover the demand. Before the EP was even out I had nearly sold out the first 1000 copies! So, before I had even gotten the first 1000 EPs back from the pressing plant, I sent them a check to press an additional 1000 and changed the cover from saying "Limited edition of 1000" to "Limited edition of 2000."

Gabba, meanwhile, was back in New York City...stuck. He had (according to friends of mine in NYC) drank away the $250 I had given him to buy another plane ticket with, and had formed some bogus band with John and Roy from Nausea called "Chaos USA" to scam enough cash to buy another ticket home (no offense to John and Roy - I realize you were just doing it for a laugh). He was staying with various people, so I tried to phone various people to get a hold of him. I never did, but left several messages to pass along to him saying that I was going to press 2000 instead of 1000, and if he had any serious problems with it he could get back to me. He never got back to me, so I went ahead and did it.

I didn't see anything wrong with pressing 2000 EPs, instead of 1000, and I still don't. What's wrong with making the record of a band, that hundreds of people like, accessible to these people? Why were you (why are you) so hung up on the "Headfuck" EP being a limited edition Gabba? So you could hoard the copies that you got, sell them for inflated prices later to record collectors and make a killing? Not very punk of you Gabba...

Anyway, the "Headfuck" EP finally came out in March of 1992. By this time Gabba was back in England. Seeing as how I did 2000 copies instead of 1000, I sent Gabba 200 copies to make up for the extra 1000 I pressed. I figured the $250 cash I sent him was sufficient for the first pressing of 1000



(after all, he did say to me when he first called, "I don't need or want any 7"s") and I figured I'd give him 200 copies for the second pressing of a thousand (remember - the original deal was 200 copies for the band per 1000 copies pressed). Sounds fair, right?

Well, anyway , Gabba did send me a pissy postcard, so I did some more thinking. I conceded that $250 really equal 200 7"s for the band for each 1000 made, I subtracted 125 from 200 and send Gabba an additional 75 7"s...and that was the end of it for a while. Gabba never even so much as wrote back to say "Thanks for the 7's" or anything.

By the end of '92, the "Headfuck" EP was very nearly sold out, and the orders were still coming by the truckload. Remember, my goal was to keep this killer release accessible to those who wanted it. So, I decided to repress another 2000 EPs. Before doing so, I wrote Gabba and told him of my intentions and asked him if it would be alright for me, rather than spending a ton of money in postage, to give him his 400 copies for this press of 2000 when they went on their US tour (which I had heard rumored was going to occur sometime in '93). I received no response...and the orders were still coming in. So, I went ahead and did the repress.

Sure enough, a couple of months later (around the end of February '93) Vic (ex-Nausea and current guitarist for Chaos UK) phoned me and asked if I could set up a Chaos UK show in Louisville for April 21. I said sure, figuring I'd do the show and give Gabba and Co. their 400 7"s when they arrived.

However, Gabba and Co. never *did* arrive because they didn't have the foresight/intelligence to find a van that ran properly to go on tour in and consequently skipped out on Louisville and about 10 other shows on the first leg of their tour. Julian from Public Nuisance, however, phoned and informed me that P.N. and Chaos UK would likely stop by here together on the *last* leg of their tour - on the way back from California. "Fair enough," I figured, "I'll just give them their 400 7"s then."

But I didn't hear from Chaos UK or Public Nuisance until the end of May, when Gabba phoned and left a message with my girlfriend when I wasn't home, saying that they were in Chicago and I "owed them some 7"s" which I'd "better cough up." When I got the message, I phoned every scenester in Chicago until I tracked down Chaos UK. When I got a hold of them, Gabba wasn't around, but I spoke to Marvin and Vic (who seemed perfectly understandable, by the way), explaned the situation to them (regarding how I was going to give them their 400 7"s when they played here) and promised to send 400 7"s to Vic's mom's address in NYC, which I did about 2 weeks later.

And that was it. The whole story. Everyone was even fair and square and I ripped off *nobody*.

So the bottom line is, Gabba, that you're a lying sack of shit. I *didn't* sneak behind your back at first to do 2000 7"s instead of 1000 - I tried to get a hold of you, you weren't available, so I did 2000 and gave you what was (according to the original deal) your fair share. You *didn't* "go fucking hell" with me and get an extra $250 and 75 singles out of me - I gave you $250 first before I even got the DAT for the 7" and then gave you a total of 275 copies afterwards 'cos I thought it was the right thing to do. As for the repress of 2000, I *didn't* re-release it "without paying you anything" - I sent 400 copies to you via Vic's mom. Furthermore, if I was trying to re-release the "Headfuck" EP on the sly without having you know, why would I put "Repress of 2000" on the cover of the repress for everyone to read? I'm not an idiot. I knew you'd know I repressed it and I knew you'd want 400 copies in return, which I gave to you.

Regarding your claim, Gabba, that "We were gonna release that ourselves," if that's the case you never let me know this. You never even asked me to send the DAT master back to you! Regarding your claim that "We want to have a word with him," why didn't you have a word with me, you dumb fuck? You were in the US for two months. You have my phone number. Why didn't you call more than once? For that matter, why didn't you just *stop by* and have a word with me, you dumb fuck? Louisville, Kentucky is on the way to the East Coast form the West Coast. No, you couldn't do something as obvious as that, instead you'd rather spread bullshit in the pages of fanzines. As for your claim regarding the Disorder/Mushroom Attack LP, what the fuck would you know, asshole? Neither band even lives in the same country as you, and as far as I know they were both very happy with the way the release came out. They just were a bit annoyed that it took so long to come out and they were surprised that I did it on CD and LP instead of just LP. Anyway, why wouldn't Mushroom Attack have wanted me to release it, seeing as how they had sent me the DAT tape and asked me to release it?

It really pisses me off that you'd spread such shit about me, Gabba. I help you out by giving you $250 when you claim to be in need. I put out a 7" for you (inspite of the bad rumors I'd heard about you, to begin with, from virtually every friend of mine in Europe), distribute it worldwide and help make you *known* once again to thousands of people who had either forgotten Chaos UK or were too young to remember you, seeing as how your last release came out over 5 years ago and was now nearly out of print. Indirectly, I help make a US tour *possible* for you by the distribution and sale of the "Headfuck" 7" (which served as promotion for your upcoming shows). And this is how you repay me - by telling lies about me to thousands of people in international fanzines? Well, fuck you, you fucking ingrate... "100% 2 Fingers in the Air" to you, asshole. As for your claim that I am "becoming a bit dodgy," I don't know the school of ethics *you* come from, but I always thought it was "dodgy" to spread lies about people. It's people like YOU that "we can do without," Gabba.

Well, I'll take up space no longer. Thanks to the MRR readership for reading this and thanks to MRR for printing it. I just needed to set the record straight.

To those that trust in Desperate Attempt and continue to mailorder from us and buy our releases: thanks. You rule. To those that spread or believe bullshit rumors about us: go die... or come to Louisville and we'll gladly help you.

Over and out,
Chris Eagan, Desperate Attempt/ 1320 S. 3rd St/ Louisville, KY 40208

Dear Max Ra&R,

Please look at the masthead on the front of your zine. What does it say? *Maximum Rock n Roll*! Now turn to the columns page of Christeen (issue #126). Now, forgive my ignorance please, but what the fuck does this Christeen person's screwed up love life even remotely have to do with music or rock and roll or the scene or the

Letters

price of eggs in China? Who cares!!! I also have a similar gripe about the ignorant ramblings of Katy Odell. Maybe they should be in some therapy group somewhere instead of wasting the readers time. If I wanted to read about that kind of shit I'd read a psych journal, modern romance, or talk to my damn mother-in-law!

Now, while I've built up steam, I'd like to address Lefty (yawn) Hooligans news report. The man is one hell of a writer. He sure knows how to get those little 17-year-old misunderstood kids fired up. I guess he still thinks he's back in '68 or something. Is Max R&R the place where people go when they can't get decent journalism jobs? Most of your writers (but by no means all) seem like whiny fucking windbags,..but back to Lefty who must have gone to the Goebbels School of Propoganda. Do you have a clue what the word objective means? Do you know how to report something clearly and to present unbiased news? You sound like a left wing Rush Limbaugh. You're both full of shit and I hope the intelligent readers of Max R&R realize that realilty lies somwhere in the middle. I'm not some mindless weenie waiting to be spoonfed your party line crap. Give us readers some credit to have some semblence of a brain. I do look forward every month to Mike B.S., Jeff Bale M. Board, and 'lil Sammy McPheeters. Max R&R, I've been a reader for 10 years and I miss the old days of no nonsense, no bullshit punk and hardcore.

T. Davis/ 104 Holmes Circle #2/ Lynchburg, VA 24501

Dear MRR,

This letter is in regards to Dan O'Mahony's personal crisis column in the latest issue.

I'm a 17 year old who has been reading your mag from the beginning. All through those pubescent years I enjoyed well-researched and thought out columns by the straight edge elite. I often (still do) dreamt of being like these people, or at least being their friends. With Dan O'Mahoney's latest article the dream turned into an endless nightmare of disappointment. This guy has it all: fame, fortune, a nice looking woman and possibly even a houndog that fetches all his adoring fan mail. And what do I have? Well, let's see: I've got an empty mail box, broken heart, dead fish and a shitty issue of MRR because Dan O' had to write such a crappy article about nothing. I mean who really wants to read about poor Dan O's misery? Go to hell Dan O'. You've lost your right to pledge the edge!!! Sincerely,
Mark Nowak. Never die, always live.

Dear MRR,

I love punk. Punk is a really big part of who I am. If it wasn't for punk, I would probably either be dead, insane or a preppy asshole. That's why punk means so much to me personally, and that's why it really bothers me to see the direction the scene is headed, with bands like Green Day, Jawbox and Bad Religion signing to majors and the scene in general becoming mainstreamed. To me, this represents the death of the ideals which got me into punk in the first place: Think for yourself, the D.I.Y. ethic, rebellion and unpretentiousness.

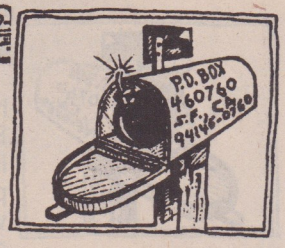
But lately I've been trying to look at this in a different way. Maybe all this is a good thing because maybe it will cause the punk scene to get so big, bloated and trendy that it will collapse on itself. It's about time for this to happen, since it's been getting old and tired anyway. The true punk spirit has become so diluted it's all but impossible to find anymore. "Punk" is old and it's about time for it to die (if it even still exists).

Out of the rubble, a new grassroots movement will emerge. It will be made of real people who care, and it will be fueled by the same energy which created punk. It will be unpretentious, urgent, intense, hopeful, idealistic, angry and raw. Maybe this new subculture won't have anything to do with the current punk scene. It doesn't really matter because those who truly believe in the punk spirit will be out there on the front lines creating, rebuilding, organizing, making a difference. So fuck the "punk scene." Let's build something new! Love,
Dzung Vo / NCSSM Bryan Box 327 / 1219 Broad St. / Durham, NC 27705

Dear Maximum Rock N Roll,

I thought some of you guys might find this story entertaining.

"Fuck those guys! Instead of printing an interview in her zine, she should print the whole story of the asshole moves involved with their promotion firm. Those guys are about as punk rock as Bruce Hornsby and the Range. Fuck." -Sean from the Bad Genes (Pgh, Pa)



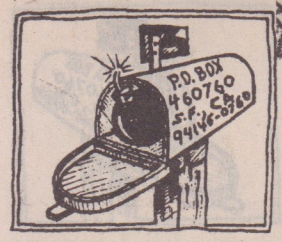
This is the story about how Bad Religion's new label, Atlantic, screwed me over. What did I expect, dealing with a major label? I know a lot of you have heard this story before, but I just want everyone to know why I will no longer support Bad Religion (Yeah, I like their music, but forget giving them anymore of my money.) and why my feelings against major labels are so strong.

I've been getting promotional stuff from Epitaph Records (owned by BR member Brett Gurewitz) for a long time, and I thought that was cool. In August they sent me a promo kit for the new BR (this was way before they signed to Atlantic), including the statement, "If you want to interview Bad Religion, just call us at the number below" etc., etc., signed by Jeff Abarta. So I called.

I set up the interview for the October 7th show in Cleveland, Ohio. The only hitch was that I'd be at school then, I'd need to find a ride from Columbus to Cleveland, almost three hours by car. But I would have incentive, because whoever came with me could get in free and sit in on the interview with the band. Cool, I thought. Then, Bad Religion signs to a major. I get worried. I call Epitaph. Jeff tells me to call the new PR firm handling their tour, Levine and Schneider, but assured me everything was okay. I believed him.

(You may ask why I even wanted to interview them once they became a major label band: I didn't see it as that. I saw it as a chance to grill them on why they signed to a major despite the fact that everyone else was telling them how wrong it was.)

This is the part where I lose some respect for Epitaph. Although I still give the label credit for supporting punk rock and remaining independent, they have made some real mistakes. As it turns out, no one at Epitaph bothered to tell anyone at Levine and Schneider about any of the interviews that were set up. On top of that, no one at Epitaph contacted anyone who had scheduled the interviews. Had I not called, I would have taken the trouble to get someone to drive me the three hours to Cleveland, found out that they had no idea who I was, and end up missing the show regardless because I can't (and refuse to) pay $14 to get in. (Sorry, I



have priorities. Fourteen dollars is a lot to pay for a show when you can't afford basic things. I mean, that's $14 less that I have to pay bills, if you understand that).

Levine and Schneider continued this trend when they put me off for almost a month and didn't tell me until the week before the show that no, I couldn't do the interview I had previously scheduled. This came only after I called them (in Los Angeles) repeatedly, almost every other day, repeating myself each time. It was as if each call was the first and I had to remind them who I was and what I wanted. On my last call, less than a week before the show, the woman in Jane Singer's office that I spoke to told me, "Sorry we don't make those decisions this far in advance." Like I can prepare for an interview and arrange a ride in less than a week? I didn't know it was common practice to schedule interviews the day or maybe two before a show. Sorry. This of course, came only after I had repeated myself (again) that no, I don't want a phone interview (if you have no way of recording a phone interview it *is* basically useless), and yes, the show is in Cleveland on the seventh, and yes, I need to know as soon as possible, and yes, I called two days ago and you said you would call me back but didn't.

Now, dealing with a "major label" I really didn't expect to get the interview, but it would have been awfully nice for someone to have told me this so I didn't waste my time and money banging my head against the wall. I can't forget to mention that on my last call she suggested that I call Epitaph. Jeff was very sympathetic, but I knew he couldn't do anything.

After asking around, I found that I was not the only one this happened to. I feel kinda helpless. I mean, what can I do? Nothing basically. I wrote Greg Graffin and Brett Gurewitz, but I don't know if they'll even read what I wrote, let alone think about it. The entire episode upsets me. A lot. Enough to reaffirm my belief that major labels suck and enough to convince me that Bad Religion no longer needs my support. They no longer need the support of the "community" that has backed them for over a decade and has made them who they are.

Jen Angel, *Fucktooth* fanzine/ 232 Bradley, 221 W 12th/ Columbus, OH 43210

Dear MRR,

This letter is in response to Joshua Mills (Blue Man from Urine) letter appearing in the 126 issue.

The guy has a few facts a bit fucked up. What actually happened was this: On 4/19/93 we received via U.S. Mail 131 singles from Mr. Mills. The warehouse received the box which was marked by the U.S Postal Service as "being opened". I'm sure in Joshie's mind we conspired with the post office to rip him off. (If a postal worker took them, that may explain a recent shooting spree or two.) After two and a half months, he calls for payment, and is asked for an invoice. Ya see Joshie, the bookkeepers, unless they have an invoice, have no way of knowing what the hell to pay (I know, that's not punk rock, but it gets you cash). After getting the invoice, and informing him of the discrepancy, he accused us of lying. He called me and explained this tragic story, and I sympathized with him, 'cause I felt bad for the guy 'cause he appeared sane at the time of our original dealings. And I like dealing with cool labels (which he does have). I can't for the life of me remember signing but then again I can't remember telling my ex-husband I didn't want alimony.

So, according to Joshie, Dutch East took time out from "fucking other labels and record stores" and decided "Hey, what the fuck, let's tell this kid we didn't get, hmmmm, 19, yeah that's it, we didn't get 19. Cool, we get to keep $38.00 and then get our name trashed in the cool indie mags." Makes fucking sense to me.

I will admit that we erred in not informing Joshie immediately that his package arrived damaged. We do receive truckloads of boxes every day, and unfortunately this one did not receive the individual attention it might have. However, if he had sent an invoice and/or insured his package, this problem may have been avoided. And I must add that we are not only currently carrying many labels run by the kids from Albany to Long Beach, but have several exclusive label deals with them as well. I would say that most of them feel that we do treat them with respect and honesty. See, Joshie, those words are in our vocabulary! So is dickhead, dickhead.

Camille Sciara/ Dutch East India buyer

Dear MRR,

I am writing to thank all the shitworkers and contributors of this magazine for the work you do. THANK YOU! I look forward to receiving it in the mail every month. I have made many connections, discovered many incredible bands, and met a lot of very nice people through MRR by way of the mail. You see, I live in western North Dakota where punk rock equals alternative music and that means your *only* alternatives are Neil Diamond and Garth Brooks. I must rely on mail order to gain access to the wonderful world of punk. Get off my butt and start my own scene, you say? No thank you. You can't make an omelette without eggs. Besides, I will be leaving this region in several more months.

For anyone wondering about how reputable some of the mail order record companies/collectives/labels who advertise in MRR are, here is a list of the ones I have dealt with and highly recommend for quality punk at punk prices. This is not a sleazy advertising ploy by these people to get you to buy from them and ignore the others. I do not know any of them personally and only offer this as a reference point for people who are considering mailorder but may be hesitant. I have never been ripped off by *any* punk mailorder company/collective/label. Here are my favorites in no particular order: Slap A Ham, Lookout, Subterranean, Old Glory, Forfeit, Sound Pollution, Blacklist, Allied, Unite and Fight, Profane Existence, Dischord, Bag of Hammers, Fat Wreck Chords, Very Small, Mordam, Outpunk and Underdog.

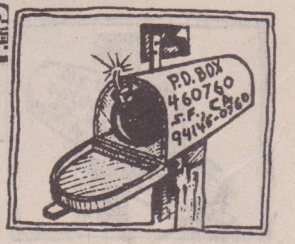
I would also like to point out that Blacklist and Subterranean have huge catalogs that carry many record labels and are often cheaper than the label's prices.

Please keep in mind these are my favorites and there are many other mailorder companies/collectives/labels out there I have not checked out.

Once again, thank you MRR and all the people I have dealt with in the wonderful world of punk. To quote Debby Boone, "You light up my life." Maybe next month I'll write a letter pissing and moaning about all you stupid, fucked up, greedy, lying, cheating bastards and bitches.

Jeff Mead/ 45 9th Ave W #A/ Dickinson, ND 58601

Letters



Dear World of MRR,

I never thought that I would ever have to write in to clear my name. Mykel Board libelled me in his column in issue #126. Apparently Mykel's band Artless didn't get their guarentee when they played a show that I set up in Fresno, CA.

My response is: "Bullshit" Artless didn't have a $200 promise that night. I had told your friend Bob (from opening band Zoinks!) that $200 would be a reality if the show did well and you will get less if it did not. You got $40. I operate a lot of my shows in the Valley the same way that 924 Gilman does in Berkeley. That is: the bands split the money. Simple enough? I DO make guarantees. But not to Artless. I did not promise anything to Bob over the phone You weren't on the phone with me and Bob, yet you chose to report on that mythical guarantee. That makes you a bad journalist, my friend. Piss Poor.

I've been booking in the Valley here for years. The only time that I had refused to pay a band a guarantee is when The Dwarves trashed the hall that the show was held in. You were amateur enough to have somebody other than a band member or agent represent Artless therefore you forego any right to comment truthfully on any negotiation over the phone. "Draw, schmaw" you say. Nobody came to see you play in Fresno. Nobody came to see you, Mykel, in lots of places. You are a lot less popular than the Gestapo. At least the Gestapo would have scores of brainless fucks to watch them pick their nosehairs.

I did not tell Bob that it would be no problem that you will get your guarantee. No way. You weren't there. I suspect that Bob told you that I had because Bob wants badly to tour with a band bigger than his own. Now, Mykel, you want me to be entered into a MRR Book of Scammers.

I hereby nominate Mykel Board to be the first entry In MRR "Book of Washed Up Punkers who talk before truly knowing *fact*, eight years in a band that no one wants."

I would dearly love to comment on *all* of your inconsistencies in your column, but Tim said that it would be best if I kept my reply short and sweet. I gave no guarantee to Artless. Mykel has given me years of pleasure within the pages of MRR but there comes a time that even the most faithful dog, when he loses his memory, stability and turns on his owner, must be taken out behind the garden shed and mercifully shot. Mykel, you are *washed up*. In future Artless shows, I advise talking to the promoter yourself and leave peons like Bob out of the ballgame.

Nate TVP/ PO Box 25283/ Fresno, CA 93729-5283

Dear MRR,

Apologies in advance dear readers for what follows. It is my account of what happened with Artless' show in Fresno put on by a fellow named Nate. If that sounds uninteresting, skip to the next letter.

There are a couple things wrong with Mykel's column in #126. It was drummer Evans that confronted Nate about the money, not Otto, as Mykel wrote. And the directions Nate gave us that I gave to Mykel got my band there just fine. There was a point where we did have to backtrack, which means Nate could have fucked up, but it may have been our mistake.

That aside, what Mykel wrote was accurate and to the point. I say that not because I am friends with Mykel — if I think he's wrong, I tell him so — but because what he wrote is true.

I have talked to Nate on the phone about that show and we concluded that the problem boils down to my conversations with him about Artless' $200 guarantee. The show was booked by me for Artless and my band Zoinks! at almost the last minute. Zoinks! had been trying to get a show in Fresno for a few months, and Nate finally decided to help out when I called saying Artless also needed a show.

Nate was clearly aware that Artless wanted a $200 guarantee. And I was clearly aware that Nate said "there will be no problem with that." So clear in fact that I heard it out of his mouth at least three times before we left Reno. Just to be sure, I told him that if that was a problem, the figure may be negotiated. I distinctly remember him saying that wasn't necessary because $200 would be no problem.

Nate didn't come through. He tried to lay blame on the bands because enough people didn't show up. That's completely fucked up. If he didn't expect a large enough draw he should have said so. He didn't. If he had any idea that he couldn't cover the $200, he should've said so and been very clear about it. He didn't.

Nate also promised Zoinks! gas money for the show. He didn't give us a cent.

More-over, the show was a shoddy production from the beginning. It was supposed to start at 7:00. Zoinks! arrived late because one of the vehicles we were driving broke down. Nate had said, however, that if we were late — something he and I were anticipating anyway because of Labor Day traffic — he'd have another band play first. No go. We showed up at 7:40 and the PA (the 4-channel mixer and one speaker) wasn't even set up. The room didn't have electricity until 8:00.

Nate's excuse: "Oh, no one was here at 7:00, so I wasn't going to have the first band play until more people showed up." (So, had we showed up on time, we would get to play to nobody?)

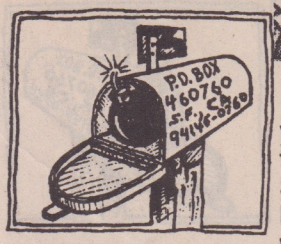
And during the whole show, people were freely walking in and out of the place without paying. Nate said: "The people at the door weren't doing their jobs." Again, that should not be the bands' problem.

Even sources after the show told us: "Nate's a cool guy, but I wouldn't do business with him."

It's one thing to not come through on what was agreed upon. Everyone flakes once in awhile. But Nate, instead of feeling bad and apologizing for putting on such a slip-shod production, yelled at us for (calmly) confronting him, and he twisted the situation around by trying to make us look bad for asking for the money he promised us.

What is even more mind boggling is that Nate called me after seeing his name smeared in Mykel's column — falsely asserting that I had told people after the show that I don't want to have anything to do with Artless — looking to obtain juicy quotes for his undoubtedly pathetically meager defense in these pages. When I told him I had no intention of saying anything other than what I felt about the situation, which has been consistent since the incident, he yet again avoided the argument and accused me of "holding a torch for Mykel." Yawn.

Nate is a weasel. He failed to come through on what we agreed upon. He put on a half-assed show. He tried to blame us for everything. And he furthers the dilemma by being in a state of denial about his flakiness.



Letters

So, MRR, if you do happen to start a Hall of Shame, let me know, cuz Nate will sure as hell get my vote to be the first member. Yours,
Bob C., Zoinks!/ PO Box 9382/ Reno, NV 89507

Punks everywhere,

I've labored considerably attempting to write for you an eloquent description of all the deception, maligning and insensitivity that is slowly ruining the South Florida scene. I'm not presently able because I am simply outraged. This coarse rant will have to suffice.

Chuck Loose, singer for Chickenhead, editor of *Get Loose* fanzine, and show promoter is concerned only with building a power base to which he can dictate, thus satisfying his bloated ego while assuaging his inferiority complex. Anyone outside his tight circle of friends who excels while contributing to the scene is perceived as a threat to his power. He wages a campaign designed to destroy their reputation and character, effectively isolating them. He has done this to me, Rabbi (a more successful promoter), Limburger of *Scum* fanzine, and probably many more. I wanted to consult with the aforementioned gentlemen before writing this to provide you with more evidence, but was unable to reach them.

This is where it gets ugly. Chuck owns a Skrewdriver LP, wears iron crosses and swastikas (these items, I assume, are hidden when touring bands stay at his house), lives in an upscale suburb far removed from the reality of the city streets, and during our final phone conversation, stated repeatedly with vehemence that he is a Nazi, and is associating with members of W.A.R.

I know this is difficult to accept and probably seems ridiculous to many of of Chuck's friends around the nation. Well, it's true. Chuck is a Nazi. The tactics he uses to mantain control of the scene are sufficient evidence.

Chuck recently established a venue dubbed Garageland. I can only speculate how many of the paticipants are also involved with the white power movement. My opinion is the S.FL scene is destabilized and not safe for real punks.

I no longer reside in S.FL because my life has been threatened. My mail is being forwarded. I don't plan to return to my chosen home until this situation is resolved.

Now there are more important matters deserving my attention. Specifically, what promises to be another Vietnam in Africa, and the second issue of my zine *Toxemia*. I've changed my name from Alex Gore to Nicholas Alexander Craft. I hope this doesn't spoil anyone's fantasy. All mail care of:
Bessemer/ PO Box 11383/ Miami, FL 33101

Dear MRR,

This letter concerns a thing that happened on Sept. 18 in and outside the vort'n vis club in Belgium, and I know there will be some reaction by writing this letter, but I'm really tired of being called the idiot again. Let me explain.

There was a three-day festival with tons of crust bands. There were some Swiss punx — at least that was the label they give themselves. Over here it's normal that, if you wanna see a show, you have to pay entrance to get in. I think this is the situation in the States too, unless it's noted on the flyer that it's for free. First of all, the vort'n vis club is a totally 100 percent independent club run by volunteers. It's definitely *not* a squat. We have to pay rent every month (to be exact, around $600, because there's also a cafe). At the festival, there were lots of foreign bands, so they need money for gas, they need food, etc. All of this is a must.

On the first day, the so-called punx from Switzerland tried to get in for free the whole night, spit in my face, damaged club property etc. They didn't get in. I was volunteering the whole weekend, I didn't let em in for free. Anyway, the day after that, the shit started again, from the early afternoon till night, they threatened us, spit on us, broke botlles, harrased people on the street, damaging cars etc...not really a punk-attitude. Then they got tons of support from local losers who have only colored hair on the weekends, and think that anarchism means destroying your local club + damaging stuff on the street...

After I did my volunteer job, they waited for me outside and started really bothering me a lot. One of them harrased my girlfriend by touching her breasts. This was too much. There was some pulling and screaming and one guy hit me in the face. I hit him back with a wooden stick. After having patience for almost 10 hours, I hit the bastard. They were with a bunch of people, so I was afraid to hit him in this desperate mood. Tons of people chose their side without even knowing what was going on. They waited for me with more than 50 people, which was very scary. Then it happened: passing cars got hit by boots and bottles. They broke the window of the club which costs around $400. Also, local heroes Hiatus hit cars and their guitarist gave the final kick to break the window. This is fucking great. If this is punk or anarchy, then I hate this shit totally — fighting the wrong enemy, destroying the club you're supposed to support. A band like Hiatus, who plays maybe five times a year in the club, should know better than that.

After this year there will be a new concert organization, and I really hope that they will watch out which kind of bands are true and supportive of the club. Oh yeah, this was not a matter of SE since I'm SE. I just care for the club — the club we all need to help HC and independent music survive. This was again a result of people who drink and do drugs without any responsibility. Even the Hiatus people should know better. State-control is also alcohol and drugs. Being political and having the right attitude means being sober! Sorry folks, it's the truth, and sometimes it hurts!
Hans/ PO Box 206/ 8500 Kortrijk/ Belgium

P.S.:Thanx goes out to Doom for helping me to escape in their van, and also knowing the true story of this...thanx.

P.P.S.:Thanx also to all real supportive punk people. Keep the spirit alive! SE is punk too!

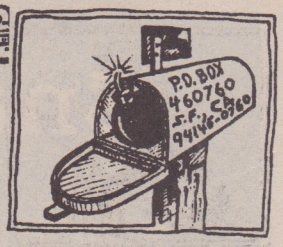
MRR,

Hi. I wanted to write to say that everything is going okay with me. Your zine receives so many boring letters from people worried about so many petty things, I thought I would let your staff know that everything has been cool in my life. Simply hanging out,
Larry/ PO Box 151362/ San Diego, CA 92175

Dear MRR,

I am writing to clear up a misunderstanding that has taken place since your review of my zine *Ugly American*. I guess it was really my fault, however I would still hope this gets printed so the record can be set straight. On the last page of both issues that were reviewed, I listed my address where I was staying at the

Letters



time. This was an Air Force address because I was incarcerated in a federal prison work camp for one year for destruction of government property. This camp was under contract to provide a labor force for the air base. You are probably wondering what the hell my problem is, well here goes.

I have been swamped with letters asking me "What the hell a zine writer is doing on an Air Force base?" Also, some of the letters were downright mean. I would like to say once and for all, I have never been a member of any branch of the armed forces and never will! This government makes me sick to my stomach. I would also like to say something about the actual review, which said something to the effect of "too many drugs." Not that I have anything against drugs, but what the hell is that suppose to mean anyway? I mean, most people that are in prison write you these cheesy letters begging for stamps and shit, and there I was doing a zine right under Uncle Sam's nose. You guys often say that anything created deserves praise for the effort. I felt no such praise. I also recorded a tape while I was there with three of the most raging mutherfuckers I've ever met! If anyone is interested in hearing "Live from Federal Prison '93," write to me at 1133 SW 5th St/ Boca Raton, FL 33486 and I will be glad to send ya a copy. The zine goes at the same address. Cheers to what Salimander Rustbelt said in #125. MRR staffers do tend to jump down people's throats that aren't in some huge band or a local, or affiliated with some lame group. Wake up, silent majority! Blahhh

Hi MRR

There are two reasons why I write you. First off, I find many interviews in MRR boring. Personally, I think many bands which are represented in MRR have lost touch with hardcore or have nothing to say. In the last couple of years MRR lost the function of the ultimate resource 'zine for hardcore. The layout and the opinions expressed are annoying as hell. The only thing why I still buy MRR is to get information concerning the newest records and fanzine releases. What I don't understand is that there are some quite interesting bands around like Merel. John Henry West, No Comment, Antioch Arrow, Mouthpiece, Crossed Out, Strife, Undertow, Heroin... Why don't you give them a change to express their opinions by interviewing them?!

The second thing is that Darren Moon of Framework distribution from England is ripping off people, including myself. I'm still owed $120 for Think Twice 12", ManLiftingBanner 10" and Share Common Ground 12" comp since one year. I don't think that I'll ever get my money but at least I want to warn people about this guy. Be aware!! Thanks for the space.
Peter Hoeren, Crucial Response Records/ Kaisersfeld 98/ 46047 Oberhausen/ Germany

Dear Peter,

Though I too find many of our interviews relatively uninteresting, I do disagree with you about the validity of the bands displayed and in the role of MRR. But that's a subjective discussion, and I'd rather get into something important that I think you've miseed (perhaps because of the language barrier) despite the fact that you've been reading (and advertising) all these years. Fully 95% of all the interviews we run are not solicited by us nor done by us. We run a statement at the front of each issue asking people to send in interviews (among other things), so if we haven't covered some of your favorites, it's because neither the bands nor their fans have bothered doing one. It is up to the readers to make this magazine better (since none of us here are professional journalists, nor are we paid), and the choice of materials printed rests with people like yourself. Either make it happen, or zip it up. Whereist goes the scene goes MRR. Tim

An Open Letter to Bryan Wynacht,

Your letter made absolutely no sense whatsoever. First off, why would you join the army if you were afraid of guns? I can't imagine that anyone would join the military and be shocked that they might have to kill someone. Don't join the armed forces if you don't want to fight. Mace is useless if someone's got a gun and some distance. If this wasn't true, the army wouldn't have guns. What do you do when someone's pointing a Glock at you? Yell "Get back, I've got mace!"? Chemical irritants cannot compensate for firepower. As "insane" as it may sound, the possibility of a race war is far from inconceivable. As the LA riots and the attack on Reginald Denny showed, there may come a time when homes are raided and people are killed on the basis of race. You can try to end racism all you want, but somehow I doubt it would've mattered to the people in LA pulling white motorists out of their cars. If the threat of genocide isn't real enough to you, take a look at the weapons the police are now carrying. Do you trust them? Do you feel safe knowing how much power they hold over you? The dove of peace is long dead, Bryan. The meek will inherit shit. Love and peace.
Kurt/ PO Box 311/ Zieglersville, PA 19492

Kurt,

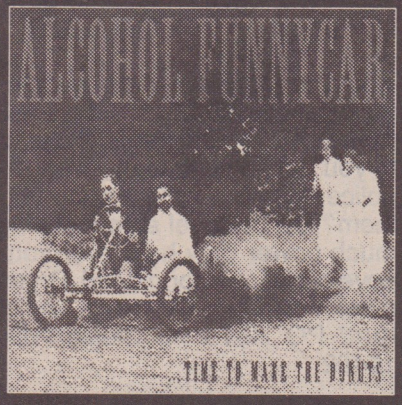
Maybe I'm misunderstanding your letter here, and if I am, sorry for my spiel, but there seems to be this serious xenophobic undercurrent running through it. If you don't think that people aren't already being pulled out of their houses, cars, or off the side of the street and killed because of their race, then I'm not sure what rock you've been living under. Tell your poor white oppression story to the black motorist in Florida who was doused with gasoline and ignited by two white men. Tell that to all the black people in Miami who've been slaughtered by the cops over the years. (And the irony of it is that all anyone cares about is a couple of rich tourists who get iced on the freeway—never the people who actually live there and in Liberty City.) Tell all the non-Anglo people who've been yanked out of their homes, lynched, set fire to, refused entrance to a school, a bus, or waterfountain that there isn't already rampant genocide in this fine country of ours. Go ahead, I double dog dare you.

Last but not least, poor Reginald Denny. Yeah, it was pretty fucking horrible what happened to this man, and I don't excuse the behavior of his offenders, but why is it always "Poor Reginald Denny" and never "Poor Rodney King"? The way I hear it is "Alleged victim, but he's probably a hop head darkie anyway, Rodney King." Nah, our press service isn't all racist either, Kurt, now is it?

If there's a race war about to happen and you're my ally because we may happen to share the same color skin, watch your back, pal, that's all I have to say. 'Cause I may just have to prove how much of race traitor I am.

Race mixing still is cool after all,
Lali

Snap. Crackle. Punk.



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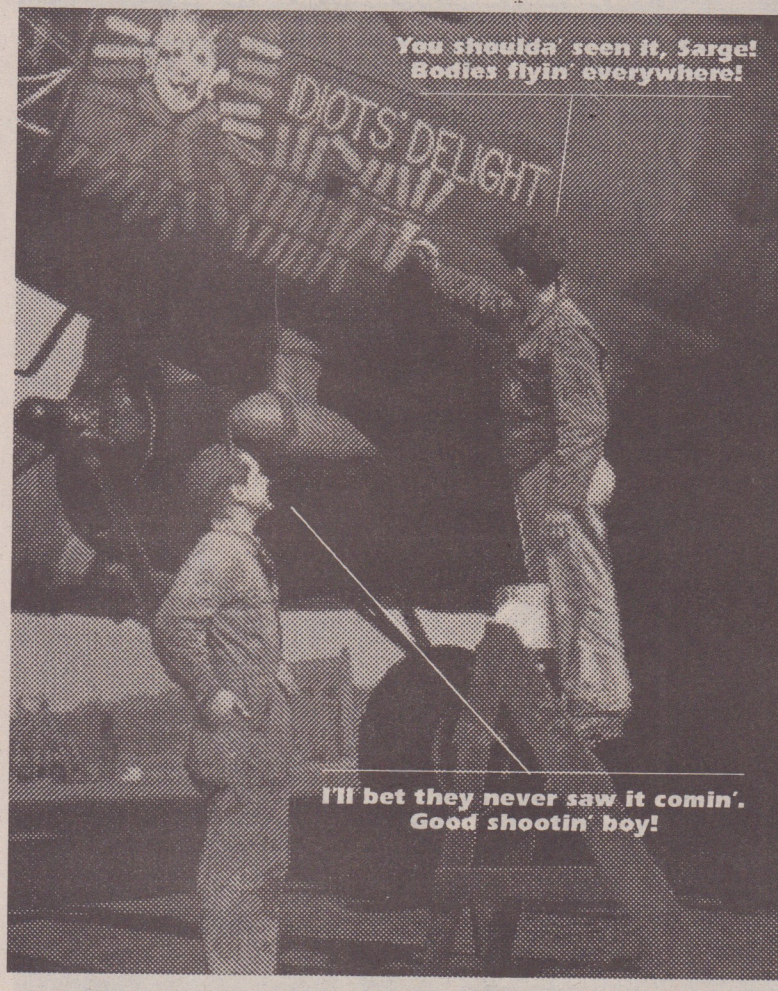

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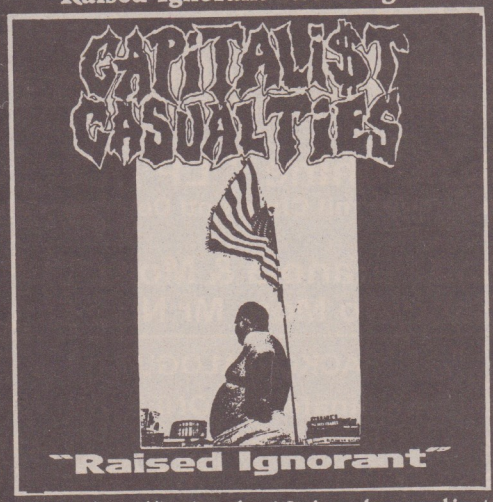

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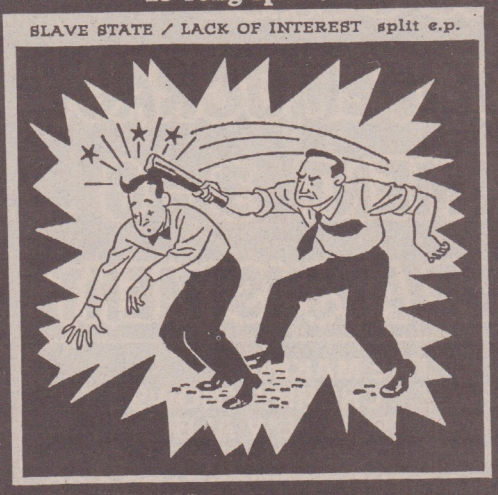

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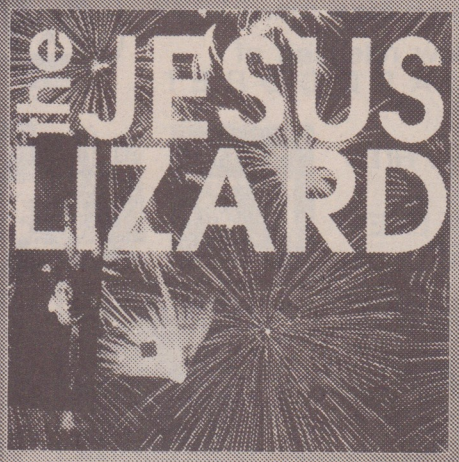

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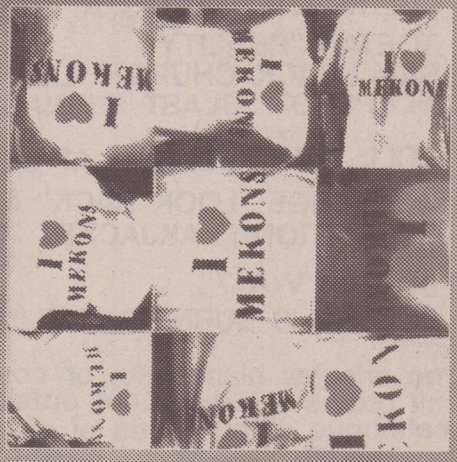

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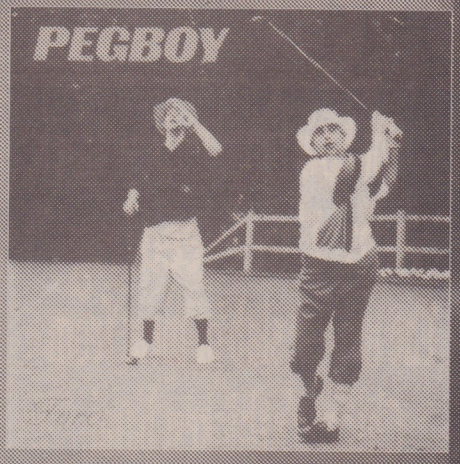

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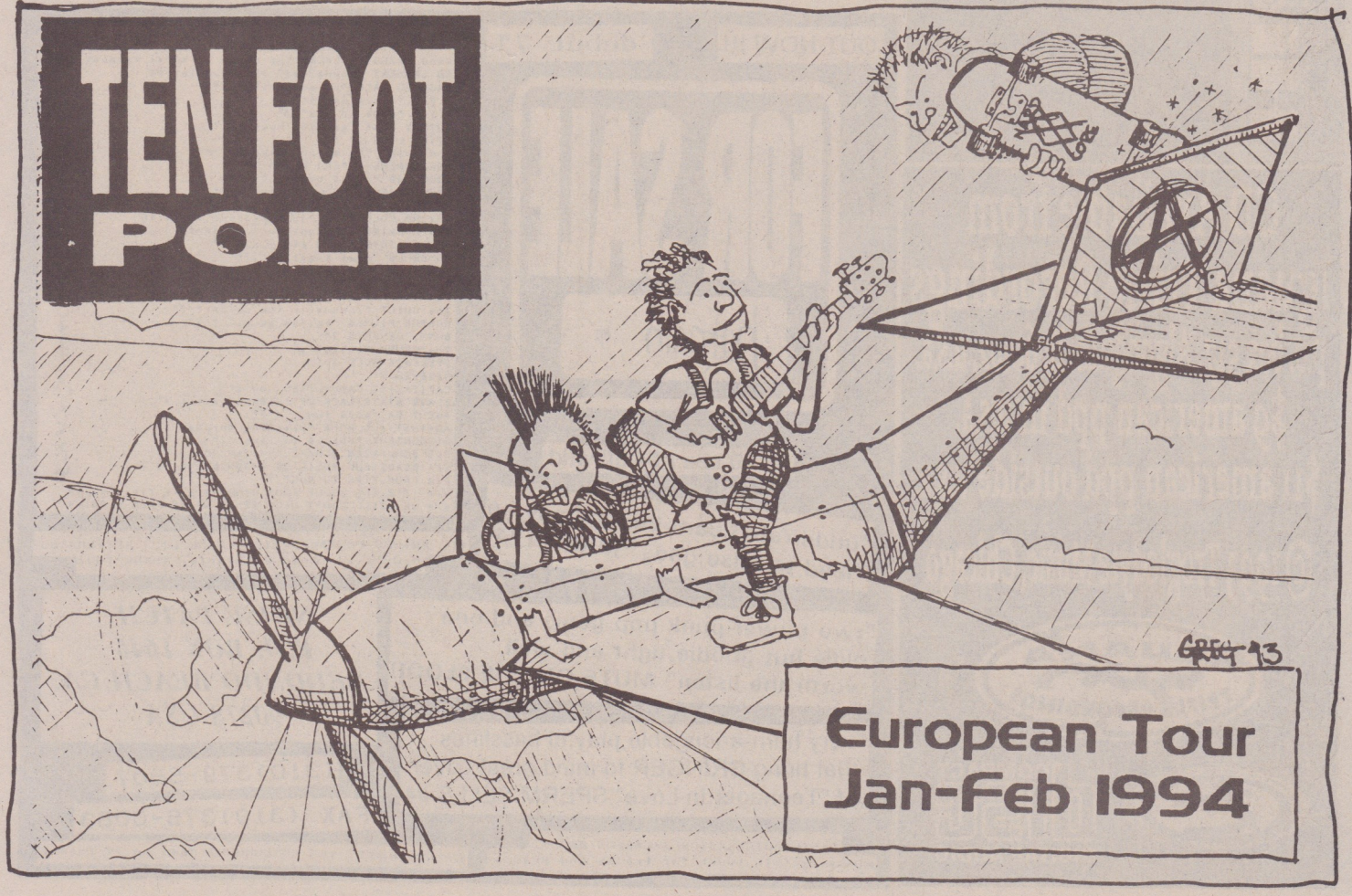

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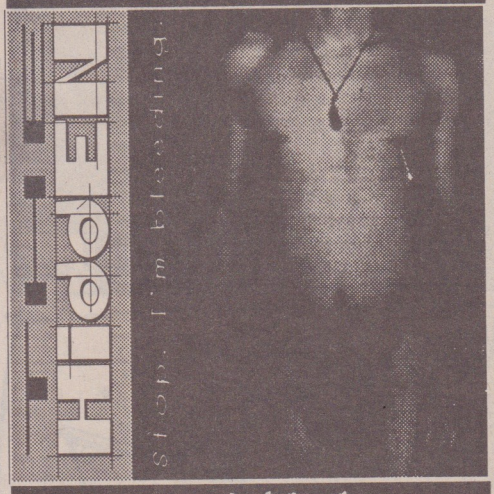

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—Dr. Lawrence J. Pete

THE RIGHT SIDE OF THE LADDER: *Point One:* She's in the middle of the room, naked. Her hands stretch above her head. THWACK! The leather belt comes down hard across her back. A welt rises on the skin. We're in New Jersey. Let's back up a bit.

I've just had my paid spoken word debut. In Philly. In a church. Not as much heckling as I would've liked— as a matter of fact no heckling at all. Still, it's not bad. B plus, I'd say. I was on the bill with Jennifer Blowdrier, who's much cooler and more experienced at this. Also playing was *Bugout Society's* Bill Florio. Bill earns his living videotaping weddings and bar mitzvahs. Jews and Italians. Those're his clients. Oy marron!

"Are they different?" I ask him.

"Yeah," says Bill, "after you give them the tape, the Jews wanna sue ya and the Italians wanna kill ya."

That night, Bill brings the bloopers with him— outtakes from his project. Unfortunately, the TV doesn't work.

Jennifer and I plan to stay overnight. She's never been to Philly before and wants to eat cheesesteak and shop for noserings. I wanna stay for the SLOPPY SECONDS show.

Joseph Gervasi, who set us up at the spoken word event, has arranged for a place to stay— in nearby New Jersey. His friends, Dave and Claudia will put us up. Bill joins us for awhile. We want to see those bloopers!

Claudia and Dave're watching *Living Color* when we get there. They're on the couch. One cat lies catlike on the arm of an armchair. Another drinks from a bowl in the kitchen. There's also a blond girl in a sleeping bag on the floor.

After introductions, we ask Bill to show the vid. A bride throws the bouquet, a very sophisticated woman reaches for it. Plop! She lands smack on her face on the floor. At another wedding, the best man is so soused he crumbles to the ground in the middle of the ceremony. A groom jumps, fully tuxedoed, into the country club pool. A drunken mother, hair done up pure Long Island, hangs over her bar mitzvah boy's shoulder. She runs her hand under his jacket and slurs "What a good boy! What a marvelous boy!" The boy grimaces, trying to back away. At yet another wedding, the groom and his entire entourage unzip their pants, turn around and moon the camera.

The video's hilarious. Funniest thing I've seen since Oral Roberts threatened suicide! No wonder they want to sue/kill him!

(By the way, Bill says he'll offer MRR readers a copy for $5. Contact him at PO Box 1014, Yonkers NY 10704-1014. Buy two!! He promised me a free one if I also mentioned the *Bugout Society* CD available from him for $6. So I did.)

After the vid, Bill has to go. Joseph goes with him. That leaves me, Jennifer, Claudia, Dave and the girl on the floor. Dave offers us our choice of mint or herb tea. After he makes it, he returns to his spot on the couch, next to Claudia.

"Wanna watch another video?" he asks. "We rented one last night, but didn't get to watch it."

"Sure," I say, somewhat disappointed that's the most exciting activity he could think of.

The video's called *Battleship Dominatrica*: These tightly dressed women come to earth in a spaceship made from a coke bottle and batwings. With zappers that look like telephone beepers, they zap a scientist, a government official and a gym teacher (all women). The zapping transports them to their ship.

They plan to make these women slaves for the queen of their planet. The kidnappers' job, besides the actual kidnapping, is to break the slaves so they will be pliant in the hands of the queen.

This breaking procedure consists of undressing the victims, tying them up, then whipping them and performing other acts to insure their obedience. The girls are often rebellious so they must be strictly disciplined.

THWACK! goes the space paddle on the gym teacher's naked buttocks. *Creeeeeek* goes the hand cranked space rack as it stretches the joints of the nude scientist.

"You'll never break me!" she yells.

"We'll see about that," cackles the space kidnapper as she cracks the cosmic cat o'nine tails over the scientist's breasts.

"It doesn't look real," I say. "There are no bruises. No red marks. I think it's a fake."

Claudia and Dave contemplate the screen. The girl on the floor looks puzzled. Jennifer yawns.

"I'm gonna have cheesesteak," she says. "What do I need space S&M for?"

She excuses herself and goes into the other room to sleep. The rest of us watch a bit more of the movie.

"Ya know," says Dave, "I think you're right about that being fake. Let's check it out." He turns to Claudia, "You wanna do this?" he asks.

Claudia nods.

"You wanna do this with just the top off, or all the way?" he asks.

She smiles and looks at him. "But first..." she whispers something in his ear. He nods. She runs to the bathroom. Shuffling sounds come from behind the bathroom door. We can just hear them above the squeals of the spacegirls.

Dave looks at the ceiling. Four or five ceiling tiles are missing. The ones around the hole sag toward the floor. It's as if someone hung a great weight and the tiles just gave way.

On the exposed rafters is a small metal eye, screwed deeply into the wood.

Claudia comes back barefoot, with her top off. Her flesh is solid— unwrinkled. Her perky breasts point out and up as if they're happy to be there.

Dave kneels in front of Claudia. He reaches up and opens the front of her pants. He unzips them and reaches over the waistband. I glance at the girl on the floor. She smiles sweetly tilting her head to get a better view. I turn back to our hosts.

Dave pulls Claudia's pants off.

"This is completely spontaneous," says Dave. he gets up and goes to the closet. He comes out with a pair of leather handcuffs. "If I would've planned this, I would've already had the handcuffs out."

"Sure," I say, somewhat at a loss for words, "it's important that people be spontaneous."

Dave puts the leather handcuffs on Claudia. He takes a short length of rope and runs it through the connecting links. The other end, he pushes through the metal eye attached to the rafter in the ceiling. He pulls on this end until Claudia's arms stretch directly above her head.

"Does anyone in the audience have a belt?" he asks.

"What is this?" I wonder, "A magic act?"

Since the "audience" is me, the cats and the girl on the floor, the odd aren't very good. But there is a belt in the closet.

Meanwhile, on television, one of the kidnapped earthgirls is tied face-

down into a horizontal space hammock. The evil kidnapper works hard at breaking her spirit using a leather paddle with little studs on the hitting side. Thwack! goes the leather paddle.

THWACK! Goes Dave's belt against Claudia's back. A little red welt rises on the skin. THWACK! Goes the belt across Claudia's buttocks— as tight and perky as her breasts.

On the floor, I fix my face in a relaxed pose— as if this happens to me all the time. Most natural thing in the world— to have one of your hosts undress the other, tie her to the ceiling and whip her with a belt. It's cultural variety, you know? Some people offer you a beer. Some people whip each other.

With each thwack, Claudia squeals and twitches. She never says stop. She never complains at all. Soon deep red bruises cover her back, butt and bits of her thighs. Then Dave moves to the front. He thwacks her in the stomach. And again. Then he reaches between her legs to do a bit of clit diddling. Claudia twitches for both the thwacks and the diddles.

A voice comes from next to me. It's the girl on the floor.

"Which do you feel more?" She asks like a student in psych class. "When he does something good to you or when he does something bad?"

Dave answers with another question, "What is good and what is bad?" He asks philosophically. Claudia nods her approval of the question.

By this time, nodding's all she can do. Dave has stuffed an old sock in her mouth with the instruction. "If it gets to be too much, just spit out the sock to let me know." Claudia never spits out the sock.

In the meantime, the space video has ended. I lost track of what happened to the kidnappers. Now, the TV shows toy commercials.

Rock 'em Sock 'em robots. Pow! Kerpow! Off pops his head. Meanwhile, hanging from the ceiling is Claudia.

"I don't have a paddle," says Dave, "but this usually does the trick."

From the closet, he fetches a red plastic spatula. It's broken along the left edge, but still in good enough shape to flip a nice pancake, or lay down a hearty THWACK!

The various shades of redness melt one into the other, as beautiful as fall foliage. Dave offers the spatula to the girl on the floor.

"Want to take a whack?" he asks.

She shakes her head. He doesn't ask me.

After the spatula comes the ice cubes. Then it's over. Claudia puts on a nightshirt. Dave asks if there's anything he can do for me before I go to sleep. I tell him no and turn in for the night.

The next day, Jennifer and I meet Joseph again. I thank him for putting us up with such interesting people. He doesn't seem to understand.

"You know," I say, "the way they entertain the guests."

"What are you talking about?" he asks.

I explain.

Joseph is bug-eyed. "They never did that when I was around." He tells me. "It must've been just for you."

Point Two: I get this letter. No return address. The postmark is "Oxnard California." In unfamiliar handwriting, the letter says: *I gave you head once. Mention this letter in your column and I'll blow you again.* It's unsigned. I don't know if the letter writer is lying.

THE LEFT SIDE OF THE LADDER: I'm on the computer, checking my e-mail. I get a letter from this guy. I don't remember it word for word. The gist is that he used to read my columns when he "was little." Now he wonders if I'm just a loser.

"Where is that novel, Mykel?" he asks. "Where is that major label deal, that David Letterman appearance, that country home in The Berkshires? What happened to the promise?"

"After all this time, you're still writing a column for *Maximum Rock'n'Roll?* Still being a punk-rocker, a balding, old punkrocker. Wouldn't you rather be selling insurance? What are you gonna be doing when you're sixty."

This made me consider. I'm nearly as old as Larry or Tim. I've already started speaking *Spoken Word.* That's what all old folks do after punk rock. So, by this time, I should have a monument or two, shouldn't I? I should at least have my own radio talk show— or a book signing party at Daltons.

How come I'm forty-three and still carry around a buncha records to sell to the local stores? Forty three years. What do I have to show for it?

PUTTING THE LADDER TOGETHER: It hit me like a studded space paddle. I have my monuments. I've got my riches and my fame. I don't need a swimming pool. I hate water. I don't even need money. I have credit cards. And who *wants* to have David Letterman make fun of them.

My monuments are a girl getting thwacked in a New Jersey apartment. They're a letter about a blowjob I can't remember. They're a Texas girl asking me what I like to do in bed. A guy in Philly, with space between his teeth, saying he wants to be just like me.

My monuments are two years in Japan, twenty-nine other countries and forty nine out of fifty states. They're a rimjob at a New York homobar and night at the Clit Club. They're a dozen porno tapes from my readers/listeners/fans/friends screwing each other— or just jerking off.

What am I gonna do with a marble slab? Put it over my grave? My monument is my life. My adventures. My thoughts. This column. Everything I do that could only be done by me.

That's the promise. It's coming true all the time.

Am I satisfied? Nope. There's always something more I could've done. Something just a bit different I could've said. Was it worth it? You becha! It still is!

What am I gonna be doing when I'm sixty? What I did when I was twenty, thirty, and forty! No nine-to-five neckties for me. No white picket fence houses with brown paper bag lunches and sex with the same person three times a week. No strings— or ropes to tie me down, make me a regular member of society. *Those guys* are the losers.

ENDNOTES:

—>*Bad sign dept:* More and more indy labels put "parental advisory" warnings on their records. Even the new GG Allin record has a warning label. It's getting pretty scary.

—> Remember when I asked for names that are also sentences, Like *Jennifer Flowers* or *Dave Diktor?* I've been getting a slew of responses, mostly over the computer. There are a lot of "s" names like: George Burns, Red Buttons, Johnny Thunders, Dick Smothers. An anonymous person suggested Charlie Rose.

Some of the best, take some work to figure out: Bill Macy (Q. Who may see the parade. A. Bill may see.) or Wilson Pickett (Speaker A. Hey Wilson, that's some scab you got there. Wilson: I know. What should I do with it? Speaker B: Wilson, pick it!) or (from Jack Jansen) Mykel Board (My mom is on the train and it's just about ready to pull out. She yells at me, "Mykel, board!") A few others, like Annie Sprinkle, also work as commands. My favorite so far, though is William Shakespeare. (Q. I drink wine, what does William do? A. William shakes beer.)

—>*New contest:* The first person who deciphers this will get a free ARTLESS single: MR DUCKS, MR NOT, OSAR, CM WANGS, LIB MR WANGS. (courtesy the Elvis impersonator) Send your answers: (and more porno vids, please!)

to me at: PO Box 137, Prince Street Station, New York NY 10012, e-mail: Mykel@wps.com.

—>*Badguys of the Month:* An organization called BOLD provides database listings for "community activists." Ecology? Housing for the homeless? Not exactly. See, they look for "120 trouble signs" to tell you that your neighborhood is in danger. Among these signs are "homeless shelters and senior citizen homes." Mmmm yes, nothing like a buncha ruthless octogenarians stirring up trouble.

What they say about themselves: "If a [co-op] wants to galvanize its shareholders for some political cause, like preventing the construction of a homeless shelter, we could be very helpful."

You can write these clowns at 194 First Ave., 16th floor, NYC 10010-6801— or give 'em a call (212) 673-7700. Tell 'em you've got AIDS and you're moving next door!

—> *Hustle of the month dept:* You're familiar with the "postage and handling" scam that's part of most "free" offers you get in the mail. *FREE CAMERA, worth $50, just enclose $5.75 for postage and handling.* You get back a camera worth about $5.75. BUT, I've just got an offer of that tops any of those.

You know those food coupons that you get in the mail once a month? 50 cents off on *Campbells Chicken with Semen*— stuff like that? Well imagine writing to various food manufacturers offering to distribute their coupons. Then mailing out flyers offering *Free Grocery Coupons worth $220!* The catch? $15 for postage/handling! $15! Ho ho! If this works, the brains behind the scam (Jeffrey Lant, 50 Follen St (507), Cambridge MA 02138) deserves to get rich. That $15 is a stupidity tax!

—>*Child abuse dept:* The federal government has announced a recall of children's zipper pull bags licensed to carry the Barney, the pederastic dinosaur. No, it's not the taste police. The company that made the bags (Jaclyn Inc, of West New York, New Jersey) used lead paint in painting on the Barnies. The paint is toxic.

—>*Seeing through walls dept:* JW from Hampshire College (who did NOT send a masturbating video) asks about carrying cassettes and videos through airport x-ray machines. I don't. One x-ray won't fuck 'em up. But if you're travelling, you'll probably go through more than one x-ray machine.

The best solution, especially if you've got NASTY videos or cassettes, that might embarrass you— is to mail 'em ahead.

—>*Dept. of Corrections:* Two columns ago I wrote that ARTLESS's show in Reno was great because we played in Bob C's basement. It *was* great, but it was in Zack's basement. (Zack is the guitar player/vocalist for ZOINKS.) Bob just set it up. I heard that Zack felt slighted by my error. I apologize. He was the perfect host! He even let us use his VCR to show the goat-fucking movie.

—>*Erotic appreciation dept:* Special thanks to Jasper (PO Box 401055, San Francisco CA 94140) for sending me her *Orgasm.* Maybe if you send her a dollar she'll send you one, too.

—>*Helpful hint dept:* You guys with labels. I know it's expensive to send out promos, but if your gonna do it, DO IT! I get at least a dozen letters a week from labels asking me if I'd like them to send me a record. I get 50 records a week! I'm not gonna ASK for more. I'm especially not gonna pay for postage to answer a letter from you asking if you can send me a record! Send it! Or don't. But asking is only annoying.

—> *More fine things about being me dept:* People send me information that is available to few others. This time it's about a group of Serbians who're fed up with the shit that's happening in their country. They've decided to declare their own republic, Zitzer. Their capital is a bar in Vojvodina, Serbia— a town of about 2000 people. This new republic has a coat of arms: "billiard balls on each angle of a regular triangle." Their national anthem is Ravel's *Balero.* (No lyrics!) All taxation is voluntary.

If you're interested in the group, you can get further information and a copy of their constitution. Write to their American Embassy: Zitzer Embassy, c/o NENW-NYC, 528 Fifth St., Brooklyn NY 11215. Further information also is available through e-mail at h6551far@huella.bitnet.

—>*Conspiracy of the month dept:* I got this letter from Lew Brickhate, formerly of the pornrock band: POOTLY NAUTCH. Seven years ago he wrote a song called *Tourettes on Utero.* The band played it in Chicago dozens of times and sent it out to lots of radio stations.

Now, on *Nirvana's* latest album, comes a song called *Tourettes on Utero.* Is Seattle too far from Chicago to make this more than a coincidence? Not according to Lew. That album was produced by Steve Albini who is from Chicago, same place as POOTLY NAUTCH. I'm just reporting this— not taking sides. If you want a copy of the original song, to compare with the Nirvana number, write to Lew at 72 Van Reipen (111), Jersey City, NJ 07306-2806.

—>*Results are fixed or what dept:* Along with postage and handling scams, one common way for companies to get your money is by using the phoney survey. They ask questions worded so you're bound to agree with their point of view. Then, after you fill out the survey, they'll say, *Ah hah! You agree with us, so give us money!*

Among the most stupid surveys I've received lately, comes one from *The Founders Society* (1030 15th St NW (700), Washington DC 20005). This survey is about statehood for D.C.

The Question: Do you agree that Article 1, Section 8, Clause 17 of the Constitution of the United States forbids statehood for Washington DC?

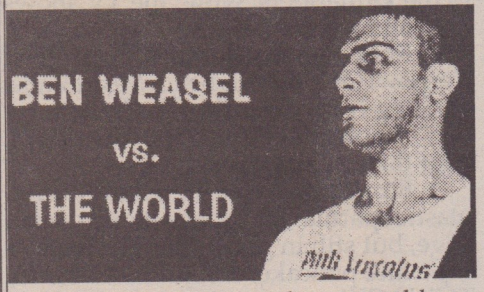
Choice 1: Yes, I agree with the Founding Fathers...Further, the liberals should not use the Constitution to rewrite history in their favor.

Choice 2: No, I agree with Jesse Jackson. There does not appear to be any constitutional prohibition against DC statehood. Further, I do not believe the Founding Fathers really meant what is written in the Constitution.

Some choices, huh? Agree with them or you don't believe the Constitution. Unfortunately, these guys are getting smarter. You have to put a stamp on the envelope to return the survey

—> *Dubious progress dept:* Homos have hit the mainstream— with a splash. First, The NY Times hires a reporter with AIDS— who promptly dies. Then, Bill Clinton appoints a lesbo to an important post. Now comes a notice from *Sam Ciccone & Associates,*(314 East 5th St 2C, NYC 10003). They're "the first and only openly gay operated private investigation and security firm serving the Lesbian and Gay Community."

Yep, homo-private eyes! Now, what will they investigate?



A grown man who resembles a gigantic grasshopper pops up onto a stage in Wisconsin sporting a motorcycle helmet decorated with two huge deer antlers. His spandex bike shorts cling to his impossibly skinny legs as he climbs onto the drum riser, all the while zipping off half-funny one liners to a marginally interested audience. He looks

like the A.V. guy from high school as forced to participate in a cruel Hell Week prank. His voice brings to mind the great game show hosts of this century: the Barker's, the Eubanks', the Wink Martindale's of the world. He's annoying. His band starts playing. They suck. I'm entranced. The people I'm with shake their heads in either disgust or boredom. The guy on stage appears not to care. He tells shockingly stupid jokes. Referring to a cancelled gig with the Tubes, he tells of his Polish/Irish heritage - his family were all White Drunks On Pope. Snare roll, please. The band plods on. Slowly, the crowd starts mushing (THAT IS NOT A TYPO, I DID NOT MEAN "MOSHING", I DON'T KNOW WHAT THAT FUCKING WORD MEANS AND I DO NOT CARE TO FIND OUT. THE NEXT TIME I HEAR THAT WORD, SOMEBODY'S GOING HOME WITH A PAIR OF ACHING NUTS) around a bit. The geek is winning them over. Now, as if he's announcing the $25,000 Question, he introduces the band's next song, "I Wanna Get To Third Base With You." The people I'm with can't help smiling. By the time this Duke Of Dorks instructs his band to kick into "Gimme Gimme Grape Juice," the crowd is convinced. The band has played a short, satisfying set. The geekiest guy in the room would probably be getting laid tonight if he wasn't heading over to Milwaukee for another gig. The man is the Reverend Norb, King of Green Bay, Fanzine god and the fearless leader of BORIS THE SPRINKLER, the only decent band in Wisconsin. Punk rock.

More than anything else, the thing that attracted me to punk rock was its fucked up sense of humor. THE RAMONES are a great band, probably the best punk band there ever was, and besides creating great music, they were hilarious. One of my favorite bands in the mid-eighties was a now almost forgotten New Jersey outfit called ADRENALIN O.D. Their first album was called "The Wacky Hi-Jinx Of Adrenalin O.D." They put out an ep called "Let's Barbecue." They wore goofy clothes and wrote songs about White Castle. They did some serious stuff too, but their primary appeal was their ridiculous sense of humor. The ANGRY SAMOANS had a somewhat similar sense of humor, although, like the MEATMEN, theirs was more on the scatological side. It was still hilarious, and hearing Metal Mike scream about Jerry Curlan, the "nice" kid in town who "sucks horsey dick" and "drinks toilet water" is something that should not go unheard by any punk.

Punk really started to suck for me when that sense of humor was replaced by political concerns. One of the best indications of this ugly transformation was the DEAD KENNEDYS. As I've stated in this column before, the DK's first album is a side splitting, highly effective combination of punk kid smart ass-ology and scathing political diatribes. It's perfect. By their third album, most of the humor was gone. There were more serious matters to attend to. More serious, BORING matters.

I remember when I first started reading Maximum, there were a ton of letters printed in which the writer practically gave him or herself a stroke ranting about the injustices perpetrated by TV and the movies: they were portraying punks as violent, idiotic, hedonistic.... uh, PUNKS! Didn't they realize that we were caring, concerned, responsible members of society??? Wow, that really depressed me. Don't you think REPO MAN is a riot? Don't you think the episodes of Quincy and CHIPS in which bonehead punks practiced mayhem and destruction on the good folks in our society were a gas? I mean, they always got it dead wrong anyway. These so-called punks usually had Safety-Hawks (that's a mohawk that can still be combed down during the week to maintain a semi-normal look), they had half their faces covered in goofy makeup and they had cornball, partially dyed hair. It was funny. Well, at least *I* thought so.

Bruce LaBruce started the whole concept of homopunk. Bruce is a very funny guy. Though he did more than anyone else to establish homo punks' place in the punk scene, he never took himself too seriously. He's always been a smart-ass punk first and foremost. When he's "on", Bruce is a flamboyant, walking, talking machine gun burst of in-your-face faggotism. If you don't lose whatever homophobic tendencies you might have after spending an evening with LaBruce, you just don't have a sense of humor. However, Bruce has never bowed down and kissed the ass of the "Queer" party line. Always the true punk, Bruce is forever finding something to laugh at whenever any group of uptight people start taking themselves too seriously. He's one of the best examples I can think of when it comes to my definition of a punk.

Al Sobrante is another guy with enough character for three people. He is a whirlwind of pomposity and overbearing, yet hilarious, monologues. He takes a lot of things seriously - like bands selling out. Right or wrong, he's staged bizarre one-man protests against certain bands, picketing shows like a crazed preacher, wearing homemade t-shirts ridiculing particular bands' philosophies. Al has pissed off plenty of people and I'm sure if I ever spent a long period of time with him he'd end up pissing me off. But he's an undeniable character. When he goes off on one of his long-winded stories, you might not agree with him, but you ain't gonna be bored. He's a manic, spastic presence. He's a riot and it's too bad he's such a good drummer - he'd make a great frontman.

The punk scene has a turnover rate higher than McDonald's. People are here today and gone tomorrow. They burn out, primarily because they get into this music scene in order to make some sort of personal or social change, and when they see that the world largely doesn't give a fuck what they have to say, they bail out. This is true now more than ever, partially due to the fact that punk rock has become so accessible and commercialized. But a bigger factor is that, for the most part, punk rock just isn't too much fun anymore.

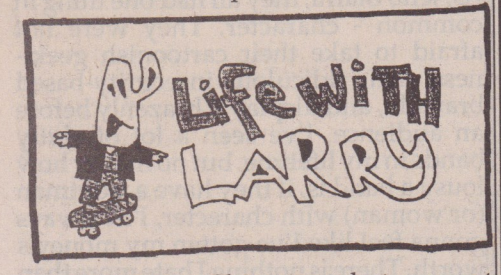
Tesco Vee, Metal Mike, Keith Morris, Jello Biafra, they all had one thing in common - character. They were not afraid to take their cartoonish geekiness, their ridiculous insecurity-based bravado, and display it brazenly before an audience. I've seen a lot of shitty bands in my lifetime, but no matter how lousy a band is, if they have a frontman (or woman) with character, I'm always gonna feel like I've gotten my money's worth. There is nothing I hate more than seeing some singer standing on a stage politely thanking the audience after every song as if he's so goshdarn LUCKY that people are CLAPPING for the band. Or some bonehead singer whose face is twisted in forced anguish, like his or her emotions are just too much to be contained inside. Christ, that's a bore.

Many people don't have what it takes to deliver the kind of character on stage that I love to see. That doesn't bother me - forcing something like that is about the worst thing you can do. I certainly don't have the sort of personality that allows me to get up on stage and pull a Rev. Norb; my whole sense of character is based on being a loud-mouthed wisenheimer who sees his own opinions as the holy truth. Some people get pissed off about that. The people who get it see it for what it is - an exaggeration of my worst tendencies acted out for the benefit of anybody who happens to be in my general area. I used to do it a lot more than I do now, but then, I was a lot more insecure and had

more to prove than I do now. Which is not to say that insecurity fuels every goofball action. Actually, some of the most secure and well-balanced people I know have overwhelming personalities. It's just that I think that insecurity and a need to laugh at yourself for lack of a better way of dealing with your screwy life is what initially creates a person of character.

It's really too bad that everything in 1993 is deemed too serious a subject matter to have any fun with. It sucks that anytime someone makes a dumb joke it's either criticized for not being funny (hell, most of Rev. Norb's stuff wasn't funny, but it was still hilarious) or attacked for being insensitive. Satire, parody and band/audience banter are, generally speaking, things of the past. What passes for funny is usually on the same level as one of those bonehead suit and tie comedians you see all over the TV late at night. We've lost our sense of the ridiculous, the absurd, and the outrageous. We've lost our sense of humor. That's one thing I definitely don't find very funny.

Gee, what a profound ending.



Chicago, Chicago, what a great fucking town. All right, maybe I'm not absolutely, completely serious, but close enough. I love cities, real cities, that is, and in my book, there are only about three or four cities in the USA that live up to the name.

New York is one, obviously, and so is Los Angeles, though I'm sure some would dispute that, since LA looks more like a pointlessly overgrown collection of suburbs. San Francisco, I want to say yes, but it does have a provincial, self-centered attitude that causes it to bear an uncomfortable resemblance to a hick town that got too big for its britches. More about that later, maybe, but Chicago, there's no doubt about it, it's a real city in any sense of the word.

If you're from Boston, Seattle, Houston, Miami, Detroit, or any of the other extended strip malls-cum-theme parks sprawled like so many zits and boils across the American landscape, spare me your whining. Or at least wait until I give you my definition of what constitutes a real city, and maybe you'll even agree with me.

A city, in my book, is a collection of people and institutions capable of generating and disseminating its own culture. Culture, for those of you unfamiliar with or resistant to the concept, is not limited to having a number of places where you can get good cappucino and cheaply priced alternative records. Even a plethora of vegetarian whole bean burrito joints won't do the trick, so perhaps you begin to see why I have my questions about San Francisco.

One of the surest ways of evaluating a city is to ask whether it's a place people move to or away from. I don't mean people in general, but rather people who want to do things, people with crazy dreams and fantasies that they want to see turned into reality.

We all know the story of the poor, misunderstood kid who doesn't fit in to the narrow-minded town or suburb where he or she was born, and has to move to the big city to find other like-minded individuals and opportunities for expression. Half or more of the people reading this magazine probably are that kid. And half of those people probably live within a couple miles of my house, because they were led to believe that they could only live out their punk rock destiny by coming to Oakland or Berkeley.

Which is an argument for including San Francisco in the ranks of big cities, as long as you throw in Oakland and Berkeley. Chicagoans or New Yorkers might think that's not fair, since they could get rid of their suburbs and barely notice the difference. Well, maybe not completely in Chicago's case, since about three quarters of their punk rock kids seem to live in the suburbs, but if you can picture life and/or culture without punk rock kids, then no problem.

Anyway, I'm in Chicago now, and I like this city so much that I'm even willing to come here when the weather's starting to turn shitty and walking around the streets becomes more of an ordeal than a joy. I may have remarked on it in this column before, but one of the things I like best about Chicago when compared with the San Francisco Bay Area is the lack of pretentiousness.

People tend to be a lot more direct about the way they express themselves. To delicate California ears, especially those attuned to the finer nuances of sexism, homophobia, and punk egalitarianism, the Chicago way of speaking may come across as a little crude or rude. I prefer to think of it as more honest.

There are downsides to Chicago, of course. People smoke way too much, for example. To a Californian, at least one from Berkeley, it's kind of mind-boggling to walk into a diner and see folks gobbling down food through a blue haze of burning tobacco, almost to the point where you expect to see them with a fork in one hand and a cigarette in the other. The public transit is way too expensive, and, if you live in the suburbs, practically useless. And, probably because of the foul weather that the city endures for so many months of the year, people seem to spend way too much time indoors, either brooding, gaping at their TVs, or hatching vicious plots and gossipy vendettas against one another.

Still, and this is why Chicago measures up to my standards of real citydom, I could probably live here the rest of my life and never feel like I was missing out on too much by not being somewhere else. Not surprisingly, I many Chicagoans disagree. "There's no scene here." "Everybody's split up into little cliques and nothing ever gets done." "This town sucks." The same complaints you hear everywhere, especially from the young.

At least it's not like most places I go, where everyone wants to move to the East Bay. As one of those who helped start and spread the East Bay hype, I guess I need to accept some responsibility for the monster we created. OK, I'm sorry. I made a mistake. Don't come here (oh, by the way, somewhere in between paragraphs I came back to Berkeley). Stay home and create your own culture. You don't want ours, you just think you do.

I realize that may come as a rude shock to those of you who are certain that only when you arrive in California will your lives really be able to begin. Something like that happened to me once, in 1967, when I was getting ready to flee Michigan. I picked up a magazine and saw that they'd just had a "Death of Hippie" parade in the Haight Ashbury, trying to make the point that the counterculture had been killed by media overexposure and distortion.

I was outraged. How dare they kill off my dream before I'd even had a chance to start living it? I ignored the hippies' advice, came to California anyway, had a good old time, and will very likely remain here the rest of my life. Most of you who planning to migrate here will probably ignore me too, so I won't bother organizing a "Death of Punk" parade down Telegraph Avenue. But if you're determined to come here, let me suggest that you do so with

some larger purpose in mind than to join a punk rock band and get your picture in Maximum Rocknroll.

What has soured me on the East Bay more than anything else is seeing all these brilliant and talented kids come into town with heads full of dreams and hearts full of desire, and quickly trade it all in for a tired, stereotypical caricature of Punk Life 101. Uh, let's see, I guess we're supposed to dye our hair black (the prevailing color this month, anyway), drink hell of coffee, crawl around in dumpsters, and stay fucked up on drugs and/or alcohol as much of the time as possible. Whee, what fun. I wonder why nobody's smiling.

Well, hipsters aren't supposed to smile, you say, it might shatter their image, and the East Bay ranks right up there with Olympia as hipster central. Only thing is, what originally put both Oly and the East Bay on the map was the fact that new and exciting things were happening there. I haven't spent enough time in Olympia to judge how jaded or fresh their scene is, but I think it's safe to say that the East Bay is seriously failing.

Oh, it can be a pleasant enough place to live. I love Berkeley, even if it does make me sad a lot of the time. Books, cappuccino, good record stores, decent weather, reasonably civilized cops, cool scenery, the best punk rock club that ever existed, a xerox machine on every corner. What more could you want? After all, isn't heaven, as the guy from Talking Heads once sang, a place where nothing ever happens?

But the traveling I've done in the last month and a half (8000 miles according to my count) has convinced me that a) it's more exciting to stay where you are and create something new, and b) under the laws of entropy, whatever you create will end up turning to shit. So why not drink and drug yourself into oblivion?

On the other hand, whatever you eat or drink will end up turning to shit too, so why waste so much time and energy chasing after things like food? Your fanzines will become compost, your 7" vinyl will get melted down to make CD jewelboxes, and your passionate love affairs most likely end up as bad poetry. So why not kill yourself now?

Uh, I can think of one reason offhand, which is that you don't want to end up as a pathetic loser like, say, G.G. Allin. On the other hand, if you stay alive and wallow in your misery, you run the risk of becoming, oh, for example, Morrisey.

Don't get me wrong, I think Morrisey is, or at least was a genius, as long as it's understood that a great deal of his hypertragic posturing has to be read as comedy. It's the same with hardcore punk; back in the 80s when I was really into the loudest, fastest, most obnoxious music possible, my test of whether a band was truly hardcore was not whether their music made me want to look real mean and hit people, but instead whether it made me laugh.

Lots of times people must have thought I was completely insane, when the Fucking We Hate Your Fascist Society Killers would take the stage and begin torturing the air with the sound of fifty million train wrecks at the speed of light and I would burst out into hysterical laughter. But laughter's good, right? And the more inappropriate the better. I knew hardcore was dead when it wasn't funny anymore.

(Oh, by the way, I don't mean the new kind of emo hardcore, much of which I think is very good, and while I'm on the subject, I've never written one of those whiny "I sent money to such and such label for the Snotty Pigfuckers 7" and they ripped me off" letters to MRR, but if Kent McLard doesn't send me my punk records soon, I just might have to.)

But haven't I strayed a bit from the subject, which was, uh... oh yes, killing yourself. Now you could say, yeah, I'll hurry up and kill myself now, so I can leave a good looking corpse like River Phoenix instead of a pathetic piece of turd-stained wreckage like G.G. But if you think of it, wasn't old River losing it pretty bad, too? I mean here you had one of the best looking and talented actors to come along in years. The guy seemed to have more going for him than most of us would ever dream of, and he can't find anything better to do with himself than hang around at Johnny Fucking Depp's trendy Hollywood nightclub and take heroin?

Sheesh. They say youth is wasted on the young, but in Phoenix's case, so, apparently are good looks, talent, and millions of dollars. Oh well, we're all waiting for his younger brothers Leaf and Dingbat and his sisters Rain and Carcinogen to carry on his great legacy. But perhaps you begin to see the dilemma confronting so many of us: no matter how wretched our lives become, we don't want to end up as bad jokes a la River and G.G., so we tough it out in the here and now, trying to turn disaster into art and catastrophe into punk points, and consoling ourselves with the quaint, almost religious notion that even if things are never going to get better, at least they can't get much worse.

I'm sure you can see the flaw in that reasoning; if you can't, I'm sure any Somalian orphan would be happy to point it out. But no matter how dire other people's troubles are, they never seem to be enough to help us put our own in perspective. Like you're starving to death, what a drag, but I don't have anything to wear to the punk rock show tonight and besides that, Johnny and/or Susie doesn't love me anymore and my zits are acting up. I've *really* got problems. Like I said, our tragedy ends up as everyone else's comedy. Might as well relax and enjoy it.

The other day I got a letter from one "T. Davis" in Lynchburg, Tennesee, whining about how these columns are becoming less and less about punk rock and more and more about the state of affairs in my meager existence. "I miss the old days...." he blurted, and although, yeah, I wish I could walk into a club and see Nicky Garratt wailing with the UK Subs or the Ramones with Dee Dee or the DK's or Dead Boys or on and on, the fact is, there probably is never gonna be a punk "scene" like the one we went thru 15 years ago. (Shit, now you guys know how old I am!) Like it or not, most of the bands I go to now are a limp wristed version of what I consider "Rock and Roll" although bands like the Dwarves (since departed), Screaming Bloody Marys, and So Cal's Snair, seem to still have the right attitude about the whole business. I guess what I'm saying is there dosen't seem to be much of a "scene" here to even write about of late, but then, what has Lynchburg's contribution to punk been lately , besides Jack Daniels?????? I guess to make a short story longer, what I'm trying to say is like it or not, the old days are dead and gone, and I don't want to spend my the rest of my life whining about what was. Hell, I wantta spend it whining about what is, dammit!

Anyway, speaking about whining and rock and roll, I got this crazy bug up my ass the other day to go "on tour" for a whopping 3 days with a friend of mine's band Clarke Nova (a distortion-laced bad acid trip a la Buttholes band)

up in beautiful downtown Garberville, CA. On the bill with them were 2 bands from SF, Fat Mike's NoFX and my buddy Martin's band, Crutch. Being couped up in a van with ten guys on the road for three days was incentive enough for me; Christ, I didn't care what the hell they sounded like!

Our first stop, of course, was the brewery in Hopland, for several pitchers of beer since we had worked up quite a thirst in the first hour or so of the trip. You can imagine the shape we were in after that, and gee, we hadn't even gotten to the club yet for the soundcheck. I soon found out how much fun it is trying to sort out the bar bill with an entourage of at least 20 people, all of whom have a penchant for hard drinking, none of whom have the money to spare for their vices. But wait! Christeen has a credit card!!!!!! I'm starting to get a sampling now of what the rest of this trip is gonna be like..... aw oh..... So we pay the bill and hit the road, shitfaced and in bad condition for anything but sleep... Unfortunately for me, having had two hours sleep the night before, the only thing on my mind is catching some z's and the only thing on the band's mind is blasting the stereo on all six speakers at mega decibels while we all sing along.....oh god, and it's only 4 o'clock.....

We find Garberville at last, although I'm wondering at this point if I will have any hearing left in my right ear to appreciate the show. Garberville is like some town that you'd see in a bad 60's western except that the people there wear Wranglers and have long hair and sit around talking about the next pot luck dinner the following week. In short, it ain't the big city. Still, there's a public radio station that's filled with hipsters so we hightail it over there to do an interview. Now the purpose of an interview is to let the band talk dammit, but we get a DJ (a nice enough guy really) who makes my babbling seem trivial compared to his ramblings. I mean, let the band talk, Ok. Oh well, maybe I'm just tired.... I mean, that is his job after all, to talk, but Jesus can you let the band get a word in?????

We get up to the place we are gonna play and although it's a cool place (it's a hall that was built by the local punkers, sort of like Gilman, all volunteer etc., and we encounter the first setback of the tour: ATTITUDE! First off, we're the middle band, but NoFX and Crutch haven't arrived yet for their sound checks. That's because one of Crutch's people is back at the Hopland Brewery locked out of his car, which incidentally has the band's equipment locked inside. Oh boy, and this is only day one! Anyway, the sound guy at the club is getting all antsy wanting to know where everyone is and I'm wondering if this show is even going on, although from the looks of the surly kids partying outside, it had better go on or we're gonna end up in the middle of a huge brawl. So we go over to get the motel rooms which were supposed to booked in advance. We're supposed to have 4 rooms, but for some reason there are only 2 available. No problem, I think, I'll just go get a couple of rooms at another motel. Little did I know there are a total of 2 motels in the entire vicinity which are entirely booked for the weekend. Why? I ask, it's not like Garberville is the hot spot for entertainment, you know? I finally convince a friendly innkeeper to rent us 1 more room (again cause I have the credit card... I'm beginning to understand why I got invited on this trip!) So I get a motel room with a twin bed and about 5 people sleeping in it, none of which have sleeping bags. Well now this is getting interesting.....

So we do the show along with NoFX and Crutch and you can't smoke in this joint, so I go outside to light a cigarette and I hear some little kid about 14 asking his skinhead buddy if I'm a girl or a boy. This is just after I cut my hair all off so maybe I'm looking a little scary or something or maybe it's just that I've had 2 hours of sleep and several pitchers of beer and it's starting to show bigtime. So I'm not in a good mood at all and decide to confront this asshole..... not a good idea I soon discover. These guys are drunker than me and just itching to get in a fight tonight. I retreat backstage after hitting one of them in the head with a beercan..... ahh safe at last..... Although I like a good pit brawl, I'm really a wimp at heart, which these guys have probably figured out. I end up spending the rest of the night playing cards till 4 am and annoying all the campers in the room next to me who thought they were coming here to get away from people like me.

The next day we head out to Arcata, on the border of Oregon, for an interview and recording session at the college radio station there. The session was a blast, but what is it about the attitude of these places? For example, I decide to look thru the record collection while Clarke Nova is recording and one of the guy's is having a fit about it. Mmmm, maybe this guy knows my reputation for handling vinyl or something.... no no he couldn't have figured me out already!! Anyway, we end up staying at some guy's house that night, a friend of a friend, and he's got several dogs and my good old allergies start acting up so I end up sneezing coughing wheezing the entire night, much to the dismay of my companions who are stuck sleeping in the same room with me. I finally give up on sleep completely and spend the rest of the night reading several screenplays the guy had in his computer, which actually were pretty cool.

The next day we head back to SF where the highlight of our drive was stopping at some place on the highway in the redwoods that has this weird magnetic phenomena where water rolls up hills instead of down hills, compasses point in the wrong direction, balls roll uphill instead of down.... Christ ....my own Bermuda Triangle right here in the ole forests of California. It was quite strange actually and gave me the creeps, if you wantta know the truth. Anyway I arrived back still sane (well, that's always debatable) with 20 minutes to spare to get to work.....Oh god, it's gonna be one of those weeks.....

I did wantta put in a good word for Ingrid Vibeke Bartels from Portland who wrote to me about her asshole boyfriend who recently dumped her for "an abrasive, dykish unattractive obnoxiously boring whore". Well Ingrid, let me sum it up for you: There's not a doghouse big enough for most guys on this planet, but hey, that's her problem now, not yours, you know? Hang in there babe!

Well, Jon Von is now trying to bribe me with cookies to get off this computer. Poor Jon fucked up his knee recently at the Didjits/Pegboy show at DNA last Tuesday.....shit does this mean no more leaps off the stage at the upcoming Rip Offs/Monomen show? Let's hope not. Ok gang, gotta run....see ya next year.

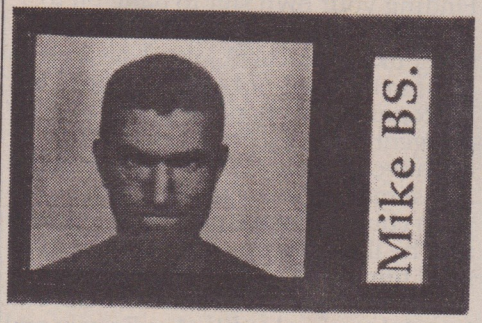
This month I want to clear up a couple of misconceptions people seem to have about my views on 1) the current punk scene, and 2) the whole anti-P.C. phenomenon. Firstly, Dan from Kalamazoo recently sent in a letter accusing me of wasting time trying to salvage the punk scene instead of recognizing that punk was long since dead and gone. He

then urged me to move on and let the past go, and implied that I should "get a life". In short, I should just allow the younger generations to go through their rites of passage, even though he himself feels that what they are doing basically sucks. In response, all I can say is that this whippersnapper from Michigan misconstrued the thrust of my column in **MRR** #125. The fact is that I have no illusions whatsoever about the current so-called "punk" scene. As I've indicated repeatedly in recent columns, I have long since given up trying to salvage something which I myself think is basically moribund. Nor, God forbid, am I trying to recapture or relive the past. Sure, I wish I was 25 again, since age is finally beginning to take a toll on my appearance and energy level, but I have no desire whatsoever to turn the clock back to the 1978 or 1982 eras. Why? Because I've already experienced them once, and most of the excitement would be gone were I to experience them all over again. I have since learned an awful lot, and may even be on the verge of escaping from poverty at long last (though I won't really believe that until it actually happens). Under these circumstances, I would not want to have to relearn everything I've already learned, repeat ten more years of graduate school, or even suffer through all of the lame and mediocre gigs I've seen in the past, much less the huge crowds of wannabes that clogged shows in 1981, the skinhead violence of 1984, the increasingly foolish and intolerant political posturing, and so forth. Nor do I have a martyr complex, a plan to influence new generations of punks, or any desire to save the world, which is frankly not worth saving. There are only two things that I'm trying to do now: see and hear the handful of great up-and-coming punk bands, and correct the most imbecilic ideas and egregious errors made by others who think they understand what punk was originally all about. I don't expect anyone to listen to me, and I don't much care whether or not they do. But since I'm still wasting my time writing for a punk rock fanzine, the least I can do is try to set the historical record straight about punk and attack some of the mind-numbingly stupid ideas which certain self-proclaimed "political punks" (and some "anti-political punks") are trying to foist on others who are even more ignorant than they are.

But the point that I'd like to emphasize is that I'm doing this primarily for selfish reasons. For one thing, I just plain like to argue and engage in intellectual debates. For another, I'm as pissed off at the world now as I was when I was a teenager, as any person who is really aware of what is going on should be, and I like to have the opportunity to release some of that frustration and anger by belittling the awful musical taste displayed by so many current "punks". Furthermore, as long as I'm hanging out at punk shows and interacting with punks, I don't want to have to be personally subjected to a lot of self-righteous bullshit that is aimed at restricting individual expression. Finally, I don't like to see the historical record polluted with a lot of misinformation, since ignorance—especially ignorance masking as expertise—has always been one of my pet peeves. It's really that simple. If certain people want to construe all this to mean that I'm on some sort of mission to "save" the punk scene, that's their prerogative. It's not true, though. The bottom line is that I still think 60s- and 77-style punk rock is the world's greatest **music**, and there are no viable social or cultural alternatives that I can really relate to on a deep-seated emotional level. That doesn't mean, however, that I want to turn the clock back.

A second point I want to make here is that my continuous attacks on knee-jerk P.C. punks shouldn't be misinterpreted. I do not think that all left-leaning views are bogus, particularly in the realm of foreign affairs, and I have no more patience for knee-jerk conservatism and patriotism than I do for knee-jerk liberalism and radicalism. **What I really hate is knee-jerk "thinking" of any kind**, particularly when it aims to suppress the free expression of contrary viewpoints. Unfortunately, this is the sort of so-called thinking that dominates the entire world, which is one main reason why the world is invariably in the mess that it's in. If you're one of those chauvinistic idiots that instinctively rallies around the flag every time your government goes to war, for example, you are every bit as stupid as the P.C. fool who automatically opposes every government intervention. If you're the sort of bigoted idiot (no matter what your race) who instinctively fears and hates everyone from a different ethnic group, you are every bit as stupid as the naive radical who constantly makes excuses for the barbaric behavior that is so often displayed by members of the black underclass. If you are the sort of misogynistic troglodyte who automatically assumes that a woman who accuses someone of harassing them is lying, you are every bit as stupid as the dork who automatically assumes she is telling the truth. In short, the pathetic excuses for sentient creatures in all of the above examples have far more in common with each other than they realize. They are all so blinded by their own prejudices and emotional reactions that they are incapable of examining each individual case on its own merits and then making some sort of rational decision about it. Such blindness is never desirable, regardless of which belief systems it is associated with. "Thinking for yourself" means **thinking**—weighing, assessing, and reflecting on an explicitly cognitive level—not turning your brain off and **reacting** to something purely on a gut level. It's a sad commentary that such knee-jerk responses remain as common within what remains of the punk scene as they are in mainstream society.

FOR THOSE ABOUT TO PUNK OUT, YOU'LL HAVE TO FEND FOR YOURSELVES UNTIL NEXT ISSUE



Three completely seperate happenings have struck me recently.

The first was the television screening of the Rocky Horror Picture Show. When I first heard this, I assumed that it would be on cable, but no, it was on Fox. It was even on prime time, 8-10 PM!

So here we have this really campy movie, with lots of blatant sexuality--both gay and straight, ON FUCKING TV! Tim Curry struts out and sings about how he's a "Sweet Transvestite" who's "building a man...for relieving (his) tension", and Joe Bob up the street is getting into this? Sure, it was around Halloween, but NEVER in my wildest dreams would I have ever imagined seeing Rocky Horror on network TV. Surprisingly, very little was edited.

They did a pretty good job with it, too. Besides the movie, there was a movie theater set up with a complete floorshow and people acting out all the parts. The floor show got about 20% of air time. It was well balanced between the two perspectives. People knew their shit.

For me, it brought back a lot. It sounds silly, but I used to go see Rocky Horror twice a week (this viewing was my 107th). After a while I started acting in the floorshow. At the time I was totally in the closet, and nowhere else could I actually BE gay and do GAY THINGS

without getting any potential shit. Hey, I was just acting, right. Surprisingly, lots of people relatively antigay/lesbian went to, and probably still go to see the movie. They wear the costumes and spout the lines, but the "Don't dream it, be it" line (the entire point of the movie, in my eyes) eludes them. Oh well.
To a certain extent, the very fact that it could appear on TV at all is perhaps rather telling in another way: perhaps nowadays it's just no longer so shocking a movie as it was once considered. In relation to the upbeat pace and graphic sex and violence of current media, maybe it is on its way to being a stale relic "lost in time, and lost in space...and meaning."

It doesn't matter. It still means a lot to so many people, and in the long run, I guess that that's what really counts. Finding your own shit to hang on to.

The second happening was something like a practical joke. I recieved a letter in the mail-not a close penpal, but I recognized his name and address. So this gentleman (hi Fred) t~lls me that he has a record that's on my want list, and also some stamps from an Eastern European country I have nothing from, and that he'll send them to me free if I just send him some money for postage.

I was pretty psyched. I haven't heard the record in like 4 or 5 years and the stamps sounded really cool. His letter was short (thus not needing a long reply), so I wrote him back that day. That was a good mail day. I think I also wrote 17 other people, since my mail was starting to pile up.

Anyway, a week later, here's a reply from good ole Fred. Fred sent my money back and told me that the only reason he had said he had had those two items on my want list was because in the past he had asked for some of my old zines (Note: I have no copies of BSM.) but I never got back to him. He wanted to see if I would answer this time-since he had something I wanted.

Well, it left a bad taste in my mouth. Although I like getting mail, I have a life to lead. I try to answer every letter, but too often it becomes like work. Then I'm forced to ask: What responsibilty do I have to all these people?

I think the problem with Fred arose a few months back when I realized "Hey, wait! I'm a human being, not a robot! It's nice that people write me, and I'll still try to answer every letter, but my main obligation is to myself, and there's only x amount of hours I want to be putting into this." So Fred is one of the few people that I didn't write back. Now it's come back to haunt me.

Well, Fred, too bad. Your expectations of me suck. If I don't answer your letter, your life will continue. There are 6 BILLION other fucking people on this planet, and there must be at least ONE that wants to deal with your shit. Find him or her. Please.

The third experience was being in a vehicle which hit a deer. It's rather common here. Deers go across the winding roads, freeze when they see the headlights (what a stupid trait...), and turn into roadkill. Being in the vehicle, seeing it happen-that was new for me.
I saw it as a trade-off. Recently I've been seeing skunks, deer with antlers, chipmunks. Since I've been here I've seen armadillo, snakes, cardinals, vultures, rabbits, toads, skinks and various other animal, bird and fish species-animals that until now I've only read about and seen pictures of. This opportunity is available due to living in a place well-wooded. But it's not enough. Human development is always an encroahment. Even if our area is 85% wooded. Even if we do attempt to be ecologically sound, and "tread lightly upon the earth," it would be arrogant to ignore the cost of our existing. Being in that van, watching and feeling as we hit the deer, was a refresher course in reality. It put me in my place. Despite all my good intentions, I'm just another human, and it's good to be reminded of that every once in a while. Our lives-and civilization in general- DO come with a price attached, no matter how convenient it is to ignore those things.

God isn't dead, he just never existd.

A lot of people don't want to believe this is true. They would never accept the fact that their lives are so insignificant that once they die, that's it. They're dead. Game over. No deposit, no return. So they look, in desperation, to Jesus or Buddha or Allah or some other celestial cartoon and devote their lives to them. Roughly seventy years later, they're a beetle breakfast and no one's any better for it. Actually, the perpetuation of these lies make the lives of the living a whole lot worse and always will.

We all know the evils of most religions: homophobia, sexism, the shift of responsibility from the individual to a "higher power" (i.e. "It is God's will, who am I to question?" or "You must first have faith in the higher power"). There's no further need to expound upon the fundamental evils; suffice to say, religion is the most debilitating and addictive of drugs, yet it is also the most prescribed. Religion is a fossil with a little meat left on it, so it still stinks to high heaven but on closer inspection it has no real substance.

I would love to imagine that when I die some HIV- fairy will flutter down to my death bed and whisk my gnarled and blackened soul up to the right hand of god (middle finger, second joint). I mean, gosh, that's what my parents and relatives and fellow Catholic church attendees told me, and they would never lie, right? But then I ponder: would I want to live a pious, sin-free life of humble subservience for a lifetime of cloud hopping? Fuck no, I want Sin (with a capital S), baby. Drop those drawers and bring on the whores. I've accepted the fact that as important, smart, handsome and punk as I may be, the earth will keep spinning without me and my soul is staying where it's always been, in my shoe.

Let's look at the relationship between our community and religion for a paragraph. For the most part there's a feeling of animosity between us and the religious. Still, there's always been a Christian punk movement. But everyone knows that Christian punk is an oxymoron. You can't be a free thinking punk rocker when you have your brain pickled in holy water. Same thing goes for that fad of yesterday: Krishna-core. What could be funnier than suburban kids in robes chanting before the smurf god of airports while plunking down $18 for an anti-materialistic Shelter longsleeve? Could Buddha-core be far off? Imagine one of the fatter members of, say, Sloppy Seconds or Poison Idea putting on brown face, squatting in a loin cloth and belching out parables of selflessness. On second thought, think of something else and save yourself from unnecessary nausea.

"So, old wise one," you ask, "how do we put god down for the count and move on to looking for real solutions to our problems?" Well, we can't. At least not now. For like it or not, most people believe in some kind of god, and, occasionally, it's *not* such a bad thing. You see, to sight only a single example, when an old person looks to god when they're

sick and dying and see comfort beyond the pain, god is good. And although I know that there's only blackness awaiting that person, I could never take that away. If we were raised to know that this is it, life, the one and only, and you'd better enjoy it while you're here (and give others the space to enjoy there's, too), then at least that elderly person could have thought, "Although I am dying, I have truly lived." But the perpetuation of the myths that foster self-loathing and prejudice and war will continue on, though as science advances and gives us a *how*, "faith" will diminish and we will all be left with the bleakness of reality. People will see that this planet is no fucking way station, so if they want to live in a cesspool, they'd better get used to the smell or start shoveling.

The only god you'll ever know is the one who's about to finish reading this article.

Fucking enough! I am so sick and tired of hearing it! One more stupid hippie turned yuppie preaching to me about "my generation" vs. "their generation" and I am going to retract everything I ever said about senseless violence so that I can rip them in two and shit all over them.

In the first place, I have no connection to "my generation" so give it a rest. I believe that drawing parallels of unity to an age group is impossible and is as ridiculous as ties due to nationanality or race. The fact that butthead-fratboy over there, shoveling burgers and beer down his throat is 22, doesn't connect him to me at all. I will be friends with people I respect and will follow my own convictions, thank you.

A more important reason for my anger is the hypocrisy involved. Even if you once believed in wonderful things, when you let them go, give them up and go for the dough, you have automatically invalidated everything you said before, and lost your bragging rights.

Finally, I am angry because it is a farce. By the late 60s and early 70s, the entire sub-culture of hippiedom became an exercise in hypocrisy. If one eliminates all of the people that got into the hippie movement for reasons including free sex, free drugs, social acceptance, and good times in general, then the mass movement would have been no more than a forgotten group of misfits. These few are the ones who we ought to remember. These few are the ones really responsible for change. The ones responsiblefor doing whatever good came out of the era. By saying the "hippies" stopped a war, or brought about the civil rights movement, or feminism, or *anything* slights the accomplishments of those who really made a difference.

Where is the proof? The proof is in how people live their life today. If a person put the love beads away and took out the suit, bought a Volvo, and a nice house in the suburbs, and occasionally takes out their Joe Cocker records to play with their friends, then they simply have proven that they live their life today as they lived it in the 60s — they are going with the flow. They might give the Visa card to their kids so they can charge up a 10 city tour following the Grateful Dead in the BMW, but this is the only connection they have to their past. Just as fake as the present.

I worked for just such a fucko. He is the owner of a furniture and cabinet making shop and a cafe, both of which I worked at. He still talked a mean game, acted like he had a social conscience, and even wore his hair a little shaggy plus a pair of Birkenstocks. He is also the slimiest, greediest, capitalist, 60's casualty hypocrite I have ever known.

All of this makes me quite furious. It also makes me feel like something terrible is happening. This might not seem so obvious, but it is happening again. Those who do not ACCURATELY remember the past are doomed to repeat it. This is the dawn of repetition. We must recognize it *now* or we are fucked.

All this is very scary. Punk rock is being invalidated and bought-out. Punk rock is in serious danger.

What happened to the music, culture, and lifestyle of the first ~hippies" is going to happen to us and our scene if we aren't careful. The hand of big business is reaching into the underground because there is money to be made here. Major labels are also attempting to connect themselves with the punk scene to prevent it from making any serious change. By signing bands who might otherwise sing about big business and capitalism in a negative light, the majors have defused these people by making them hypocrites and putting them on the payroll. The major labels are our greatest enemy. I believe this sincerely, purely.

Every fucking band that signs to a major label is allowing the scene to erode that much further. Particularly when a band gets to the point where they are selling records on their own, selling out shows on tour, and making a name for themselves without the help of the majors. They could be helping out the entire indie cause, but often, they prefer to go for the cash and make hypocrites of themselves.

It *does* matter. It *does* matter whether you buy a Nirvana record. It *does* matter if you support this subversion. I say fuck them and fuck them hard!

It has admittedly taken me a long time to figure this out. The thing that changed my mind is the relentless manner in which major labels are trying so hard to get involved in the underground, and the parallels to the fate of the hippies.

Punk rock is more than just a style of music. To me, my band, Tsunami, Born Against, and Fugazi sound nothing alike, but I love them all and they are punk rock. Punk rock deals more with the belief, ethos, and attitude which lie behind it rather than whether the guitar is distorted or if the singer has spiked hair. At the same time, Rage Against the Machine and Consolidated are light years away from punk rock no matter what they sound like or say. You can't be a punk band if you are on a major label and I don't care if you've "been at it since '77, dude." When I hear that it doesn't matter, or that you can get your message to a larger audience, or that you can take the system down from the inside, or that you're 29 years old and are tired of sleeping on floors I still say fuck off.

The punk movement is being subverted, bought out, sold down the river. If this continues, soon there will be countless "punk" bands on major labels with millions of fans, the 'Ipunk" or "grunge" movement will be the new counter-culture, Lollapolooza will be the new Woodstock, and it will all be bullshit.

The 50's were a time of extremely conservative ideals. The post-WWII era brought about a spend, buy, consume, live now-pay later mentality coupled with a lack of foresight that brought about serious repercussions in the years to come. A few people began to speak out about this attitude and by the end of the 60s, the hippie culture was perhaps not the main youth culture but an enormous population nonetheless. The major labels popularized bands like the Doors, Jefferson Airplane, Led Zeppelin, CSNY, Jimi Hendrix. Stuff currently considered "classic rock" and still sell-

ing millions of CDs annually.

In comparison, the 80s were a time of extremely ~onservative ideals. The postVietnarn War era brought about a spend, buy, consume, live now-pay later mentality coupled with a lack of foresight that has brought about serious repercussions today. A few people began to speak out about this attitude, and by the end of the 90s, the "punklgrunge/ alternative" culture will be perhaps not the main youth culture, but an enormous population nonetheJess. The major labels have begun to popularize bands like NiNana, U, Soundgarden, Pearl Jam, Helmet, Babes in Toyland, Faith no More.

The parallels are almost exact. The attraction of the hippie movement was that at the same time one was part of a huge group of people, they had the label of being a "counter culture". At the same time they could think that they were making drastic changes in society, there was the free sex, psychedelia, drugs, rock 'n' roll, and the like to have fun with

People that listen to the Red Hot Chili Peppers, Radiohead, Nirvana, etc. can go to concerts with 30,000 people, and yet still think they are somehow radically different, rebellious...BETTER than those who listen to "standard" pop music. The very label of "alternative" helps convince them that they are doing something radically different from the mainstream.

Here's a couple of clues for them: If you are surrounded by 10,000 to 50,000 people at a concert on a 30+ city tour, you are not "alternative", you are, in fact, mainstream. If you listen to all of the prophets of pop music talk about capitalism, you are listening to a hypocrite.

The parallels are staggering. It may or may not be too late, but it certainly must not be encouraged by punk bands jumping to majors. If we can stop it, then eventually the records will stop selling, the fans will go onto the next "counterculture", punk will be "dead" according to *Spin*, the majors and so forth, and we won't have these assholes sucking on our culture.

Otherwise, 1969 will be like 1999. The self-destructive, sensitive artist, poet, dead-guy, demigod Jim Morrison will be like the self-destructive, sensitive artist, poet (dead-guy?) demigod Kurt Cobaine. In 20 years, our kids can listen to fucko yuppie dickheads talk about how their generation made a difference, how they were there in the beginning of the "alternative" movement way back in 1992. Maybe they'll give the kids the keys to the car and the Visa so they can go to the Nirvana reunion tour and remember the way it used to be, way back when.

It is urgent to resist this whenever and however we can. Perhaps there are a lot of gray areas, but signing to a major label is purely black and white.

Once again I am curious for feedback. I am interested in opposing arguments, in other points, or even a word of support if you agree with me. Please write to me at 34 W. Washington #1, Athens, OH 45701 or call (614)593-5092. If you want the Gdoing! catalog sand a SASE and if you would like to get the Poobah single, send $3 US, $4 N & S America, or $5 overseas.

The original title for this piece was "Why I Hate Bisexuals." While it is not truly intended to be an all-out attack on bi folks...god knows they get enough shit...it is an attempt to provide a (queer) response to the recent popularization of ambiguous or indecisive sexual politics (pseudo bisexuality) within popular culture, punk rock, and even within individuals who are finding it necessary to deal with the issue, which I find problematic and frustrating.

First of all, many homo boys who I meet, at least within punk rock, are in fact bi, and that's a beautiful thing, as long as its genuine. I think it's wonderful for people to find equal fulfillment, physically and emotionally, with people of all genders...openness, experimentation, freeing yourself from restrictive, constructed desires and all that crap. My past few beaus have been bisexual, I too have 'been' with women. But I can't really relate to that experience because I can't remember a time when I wasn't interested in just boys. I can't remember a time when I have ever incorporated women into my emotional or sexual fantasy life (besides the standard period of closeted denial). I always have felt closer to boys, more in touch with the boy 'experience,' even when...especially when...it was gross and hurtful. So sexually I've gone from forced, self-denying relationships with women, from there to my own 'openness' about being bisexual, omnisexual or whatever the "I'll-fuck-anything" people could call it, to what I feel now which is, politely, a pointed lack of interest or passion in such acts. I can comfortably, even definitely, say I'm queer.

So there is this conception that the gay community hates bisexuals. Bis have had to be extra loud, even within the 'movement,' to be recognized as a group who shares similar desires and experiences, well half of the time at least. As 'wrong' as this seems I would be lying if I said I didn't understand this feeling of resentment. This is just from my experience, okay. My experience has been, more than once, one in which I've been dumped by boys who became more interested in girls. It's not just that...whether my heart got broken because of a girl or another boy shouldn't matter, right? The trouble is that bisexuality so many times gives the person the privilege to stay safe within the socially comfortable straight relationship. For them that option exists. And many stay there or have that part of their life to explore, keeping the other side secret. Any glance at the classifieds in any city weekly confirms this. "Wanted. BiWM seeks young attractive WM for discrete weekend fun, no commitments." Read this as: I want to sneak away from the wife for a couple of days to be serviced, no strings attached. I say no thanks because gay people, just like straight people, are not your fucking tool. You say you want to fuck everybody cuz sex is good and no one will you who to fuck and who not to. That's perfectly reasonable. But I have the right to date just gay boys if I want, and I feel like I should be able to fall in love with someone else who can understand what it's like not having the option. Because falling in love is not easy, no light matter, and I want to do it with someone who understands the value of this love, value it in its scarcity, there aren't many of 'us' around. Perhaps the resentment stems from the fact that bis have the choice to be straight, whereas, for example, I myself, had to take a stand as it were, had to really fight against that just to feel secure about my desires. And it's not just jealousy...to want to be straight is self-hatred in a big way. We're not talking about two equally represented paradigms here, the 'straight' and the 'gay'...because being 'gay' still means being in opposition to dominant 'straight' culture, and while for bisexuals, being queer could just be a fun weekend activity (or they could be queer til the day the die, don't get me wrong, but the option's there), for gay boys and girls, the decision to be out is a much more serious matter. It's not all the same because there are different experiences between hetero couples and homo couples in our culture and under what circumstances we can engage in them right now. And

my point is that in a lot of ways these mechanisms, when insincerely addressed, cheat and cheapen everything that queer people have had to work for.

"I might be gay." Perhaps some of you might remember this line which opened up one of Kent McClard's famous "Three Things" essay in a long-ago issue of No Answers. The point of Kent's article was that there was no way he could know whether or not he had homosexual desire because of the way his desires were constructed. He was opening up the possibility that homosexual yearning was okay. At the time I read it, before I was out, it was an amazing and...liberating article. But now I have some very different opinions about people who assert those attitudes.

A similar message is put across with a one-time popular T-shirt slogan, "Don't assume I'm straight, don't assume I'm not." The message is nice enough...don't make assumptions about people's sexuality. Okay, that aside then, what are you? Do you know? It wasn't even an issue in our heads until you started broadcasting your indecision to everyone. One thing is right, I don't want to assume. I want to know. Because the question of people's sexuality has defined what is my separation from the acceptable territories in which our identities are constructed. I want to know if the feelings I'm willing to have for you are real and meaningful, because the deep feelings we have for people—our love for someone in that way—are tied up with what sexuality makes possible so don't TELL me that sexuality doesn't matter. I can love my straight and bi friends with all my heart because I do, and that's good, but it doesn't make me feel any less alone, it doesn't let me be intimate with them no matter how right the situation. I had to fight my way to feeling good about loving boys and when I'm told that my sexuality doesn't matter, and to bring it back to the bi thing again, when I get dumped because my boyfriend's rediscovered girls, then that's basically telling me that my love is invalid, that my desires are not any different from everything I had to fight in order to be honest to myself, and that the fact that queer people, in our culture, make this type of discourse available AT ALL is of no importance. That shit is tired girl. What do you do when a queer kid who is trying to come to terms with his desires looks to those people for support because they are the only ones saying anything about it, how the fuck can you politicize and revolutionize sexuality without even having the desire for it? That flies in the face of people who DO know, and people who have to live with it EVERY DAY of their lives, consciously. For me being gay is not a god damned 'possibility.' No, I don't support people in this ambiguousness, and I can't sympathize with bisexuals. I apologize for a compassion deficit on my own selfish part. I did not have love for women to fall back on when I was too scared to be myself. Because it's just as easy for these persons to not be 'gay' when seriousness demands it.

So I guess if there's anything I really hate here, it's phoney bisexuality, or people who want to hide behind ambiguity to cover their own reluctance or fear to look at their desires honestly. The truth of it is you know in your heart what you love, and you don't have to make yourself to feel, or lead others to believe, that you should be anything other than what you are. Believe me when I say it wastes the time and emotion of those who may seek your affection or support. Just fucking realize that the issue is of too much importance to some people's lives for it to be reduced or appropriated, because the people who want it have no choice but to push for it, without having to convince or prove it to themselves or others. I say this because things that queers have done specifically to address their lives are being appropriated and misused. When bands use pink triangles on their record layout, when zine editors say SILENCE=DEATH to talk about things not related to queer issues (AIDS as a queer issue specifically), when people are speaking against homophobia and adopting queer actions and sensibilities as theatre in order to prove a point, I want them to know whose language they are appropriating, how they are using people's lives as props, and I want them to back up what I see as a hurtful and insincere action. It's cheap when people who are not outspokenly gay are exploiting the symbology which gay people use to be outspoken. In doing so we are absorbed back into the framework, reformulated according to the needs and ideologies of 'ambiguity,' some mythical territory in which we all enjoy 'equality.' I want to draw lines here because I WANT it to be known that I am separate from that framework, that the things I say and do are for other gay people first. True, we are all 'human beings,' first and foremost, but the fact is we are human beings who have different needs, experiences, political ideas and histories, and certain people will be able to find support ONLY from certain other people who share a collective, common experience of living in a culture which privileges certain groups over their own. This language is not meant for everyone. The article is not meant for everyone. But that's okay...the point is to address things the way you know how, that's practical and on your own terms.

Okay, I don't want to stray too far off from what I started off talking about. The point is not to isolate bisexuals from my life. The downside of my experiences with bi boys has been that I am now afraid that this type of flakiness is all I'm ever going to deal with. And I've played both sides of the field, from loving flaky straight boys to having straight girls love me. The act, the sex, means nothing, for those who may confuse sex with sexuality. It's not the action but heart of the lover that drives it. It's how you nurture, it's who you share, know...love; it is simple. Having an 'open' sexuality is not about forcing yourself to do something you don't want to do, or which is hurtful to others. Having an open sexuality is about facing off and being honest and loving with your partner, and with yourself, foremost. I have done it, or I try at least, and I would expect no less from my lover. So please keep this in mind the next time you might be gay...YOU BETTER WORK. Just work it now girl, you go. And don't expect someone else to have to do it all for you.

Queer not Beer, Bi not High, Notes from a Straight Queer,
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Three cheers for Dr. Jack Kevorkian!!! Anybody who fights for a person's right to die with dignity, where and when THEY want to is all right in my book. If I get old and sick, unable to take care of myself, am chronically sick or in pain, I certainly want the option of checking out when I think I've had enough. Who the fuck is the church or state that thinks it can dictate something that personal and private to me. And when is the last time you heard of a doctor willing to go to jail over an issue that has so much lined up against it. This guy is a fucking hero!!!

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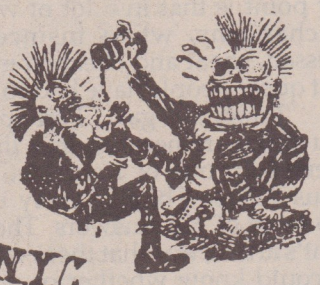

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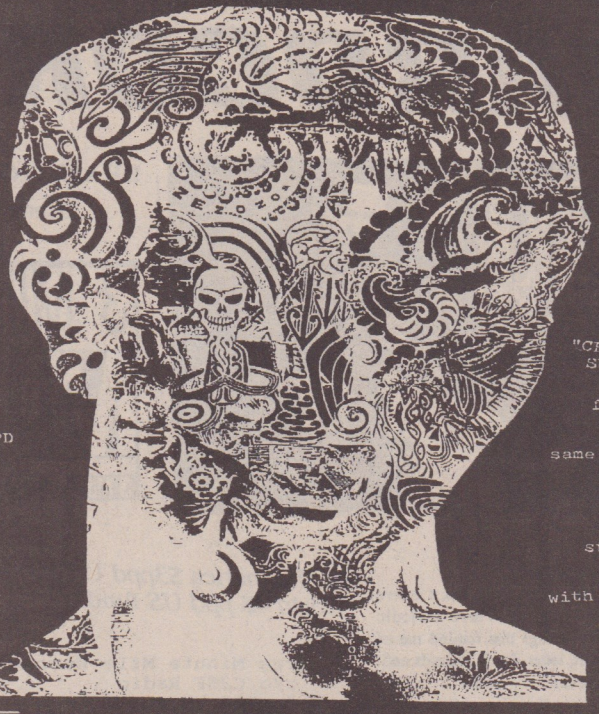

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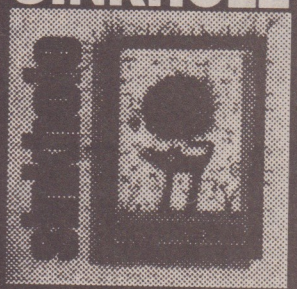

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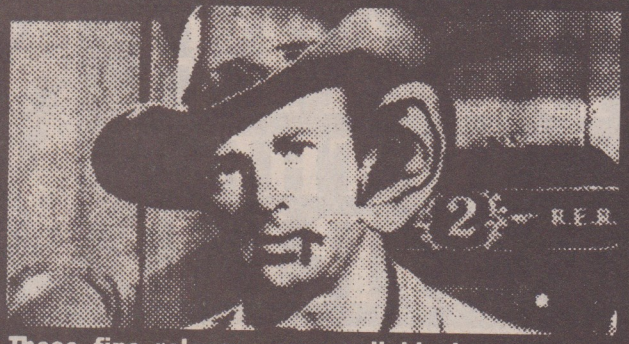

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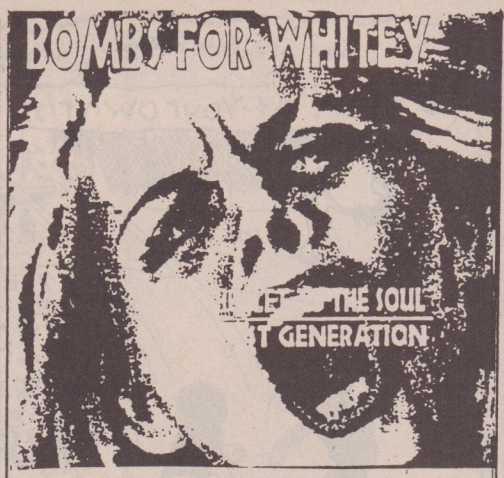

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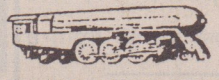

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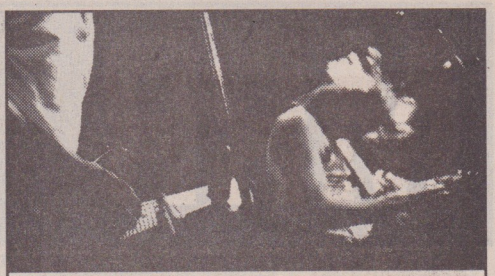

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MRR NEWS

JANUARY, 1994

Page 1

MRR NEWS welcomes your contributions in the way of original articles, newspaper clippings, or hot tip reporting

SINGER OF BASTARD SQUAD SENTENCED FOR MURDER

hospital rejected him before killing

The following article is from a Melbourne newspaper, sent in by members of Australia's Bastard Squad. They say, "Imagine the feeling of murdering your girlfriend, not knowing you did it, and getting 15 years. Other people who commit murder but who were insane at the time get 5 years or insitutionalized until they're better. He got 15, which is ridiculous because he was coming off prescribed drugs, and his outrageous sentence was due to who he was and what the band stood for. Cops always came to our gigs and they frequently raided Jason's home. Jason needs a bit of support at the moment, and if you want to get in touch, send us a letter and we can pass it on to him. Bastard Squad/ PO Box 651/ Mordialloc 3195/ Australia."

Jason Cardwell's head was not right In January this year. He was suffering hallucinations from a drug withdrawal and told his mum he was "losing his mind".

He went to bed early with his girlfriend, but sometime later got up and struck her with a basebali bat.

Two punks, who were fans of the band and who knew Jason Cardwell, said outside the Supreme Court in Melbourne that Jason was a calm, non-violent person wbo had been exploited.

Waste and Steve said they went to court to support Cardwell, whom they described as a Chaos Punk.

They said the band's gigs sometimes got out of hand, but Cardwell didn't enjoy the violence.

The court heard that Cardwell, a motor mechañic, and Ms Woodhouse met through punk music and their relationship was loving, caring and affectionate.

Crown prosecutor Joe Dickson, said Cardwell, who was working with his father raking hay at Whittlesea on January 22, complained of having trouble concentrating.

Mr Dickson said Cardwell's mother said her son felt he was "losing his mind", and on the way home he called into Larundel Psychiatric Hospital at Bundoora.

He told a doctor he needed advice, which included withdrawing from a drug.

After seeing a psychiatrist aud a crisis assessment team, "he was permitted to return home" after two hours, Mr Dickson said.

Cardwell went back to work and that night told his mother he had wanted to be admitted to hospital but "they did not accept him.

Mr Dickson said Cardwell and Ms Woodhouse went to bed at 9pm on the 24th and, as he later told police, he struck her with the bat "I just felt strange . . . then I came to and I realised what I'd done."

Defense lawyer Joe Kaufman said there was "no doubt" Cardwell had a history of mental disturbances, including visual hallucinations, thoughts "being taken out of his head" and losing touch with reality.

Mr Kaufman said that before the kiliing he "saw fit to go (to Larundel) to seek assistance" and for two hours he was kept there talking.

With hindsight, he said, and without criticising staff at the hospital, it "may have been wise to admil him".

Cardwell escaped last month from a

Continued Page 2 Col 3

NO TIME FOR TRUTH

By James Tracy

French guy Napoleon Bonaparte supposedly said something along these lines about war and atrocity. "It doesn't matter what the people know; it's when the people know." Not much has changed in the 20th century. The corporate press is finally acknowledging what "leftist wingnut" rags have said for a long time now. *The Los Angeles Times* reports that the Reagan and Bush administrations armed Iraq right up to the Persian Gulf War. *The New York Times* tells us that the U.S. knew the extent of death squad activity in El Salvador, the government of which was handed millions of dollars in aid and military training.

A new book, *Spider's Web: The Secret History of How The White House Illegally Armed Iraq*, written by Alan Friedman, alleges a series of violations. Among the accusations are reports that U.S. military goods were transferred illegally from a NATO base in Germany and that a CIA operative was directly involved with financing Iraqi arms programs through the Atlanta office of an Italian Bank. (*Los Angeles Times*). I bet the soldiers in the desert were surprised when U.S. artillery was fired at them instead of away from them.

The book also places George Bush in a central role in concealing documents of the transactions and going as far as to sabotage recording the sales in the Congressional record.

During the final stages of writing the book, Friedman had his offices ransacked twice and received a long series of threatening phone calls. The New York district Attorney placed him un-

Continued Page 2 Col 1

BANNED IN B.C.

CANADIAN CUSTOMS WAGES WAR UPON QUEER LITERATURE

The maple leaf of Canada's flag has symbolically become a fig leaf to cover the naughty bits of queer porn imported into Canada. Canadian Customs are waging a war against homoerotic literature from the United States. Hundreds of books and magazines, including *Macho Sluts* by Pat Califia, *Gay Ideas, The Lesbian and Gay Studies Reader, A Taste Of Latex* and *Return To Lesbos* have been seized.

Little Sisters Book and Art Emporium, a small queer bookstore in Vancouver, is suing the Canadian Government, challenging the authority of Customs to seize books at the border. The lawsuit, due in court next year, charges Customs with enforcing obscenity laws in a homophobic and discriminating manner.

"Customs officials are trying to silence an entire community's erotic imagery through sheer harassment at the border." says Jannine Fuller manager of Little Sisters. Shipments to gay and lesbian bookstores are regularly seized while those destined for mainstream stores are rarely detained."

Customs regulations specifically prohibit depictions of anal sex from penetrating, or rather *entering* Canada. No such regulations exist for vaginal sex. *The Joy Of Gay Sex* was banned, but the heterosexual *The Joy Of Sex* was not. While *Bad Attitude*, a queer S/M magazine is banned, Madonna's *Sex* is not.

What will it take for Little Sisters to win the case and have the obscenity laws overturned? The Butler decision of the Canadian Supreme Court (1992) upheld the obscenity law. This is a unique law since it takes a liberal rationale for a conservative action. The ruling uses the argument that pornography incites violence against women. Writer Andrea Dworkin fought for this law. Dworkin is known for stating that all penetration between men and women is rape--which is to say that she doesn't take a very open minded view of sexually explicit material. In fact, she says "Lesbian porn is an expression of self-hatred." and "What you see in gay male pornography is consistent sexualization of hierarchies of power."

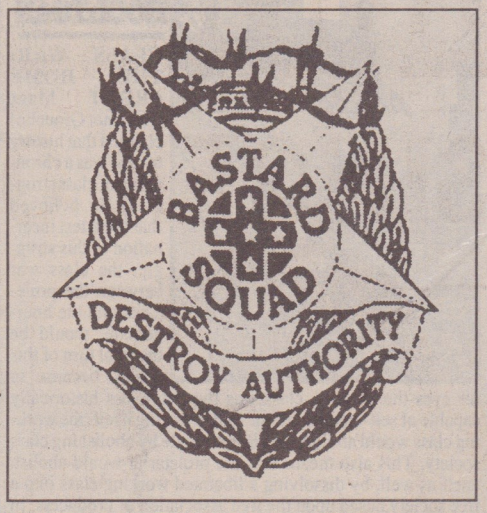
With this attitude codified into Canadian law, Little Sisters hopes to defeat the law with the concepts of discrimination and prior restraint. To make complicated ideas simple; the store will have to either demonstrate that Customs unfairly seizes queer literature or that only the courts can decide what is obscene on a piece-by-piece basis.

"Canadian Customs are openly and consistently homophobic" says Lawrence Boyle, owner and Manager of L' Androgyne, a Montreal queer bookstore. "Their goal is to wipe out the presence of gay and lesbian books from Canada. "Canadian customs claims they don't ban books by going through boxes of deliveries, they do it by title. So you can only ask 'Gee, what caused them to pull it out of the order?

The case won't be heard until 1994. Until then, the books will continue to be banned. For more information write Little Sisters Defense Fund, 1221 Thurlow St, Vancouver, BC, Canada, V6E 1X4.

Much of this article was taken from Canada's New Porn Wars by Tim Kingston ,which appeared in The Bay Times, November 4, 1993.

BASTARD SQUAD From Page 1 Col 2



Victorian country forensic hospital because he feared he was being poisoned by an inmate who was doing the cooking.

Psychiatrist Lester Walton told the court that Cardwell was probably a schizophrenic, although this original diagnosis was not fully supported.

Dr Walton said the facl that Cardwell left Larundel and within hours murdered someone is "every psychiatrist's nightmare".

Cardwell, he said, was difficult to assess as he was an extremely vague conversationalist.

He still had a "vague sense of being controlled by external agencies or forces".

Rex Cardwell said his son told him he felt he was "going out of his mund" and having "out-of-body" experiences.

Mr Cardwell said many of Jason's and Ms Woodhouse's friends said after the murder: "This is just not Jason." He believed in his heart that Jason's condition was not all from a mental state, but from withdrawals from prescribed drugs, given particularly by one treating doctor.

TRUTH From Page 1 Col 2

der armed guard to protect his life. (*Los Angeles Times*)

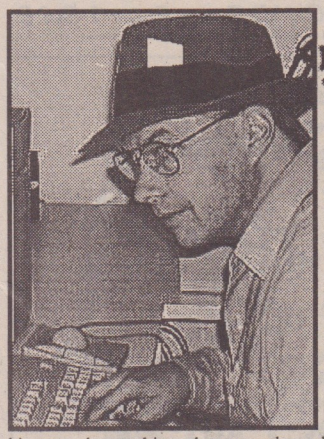
Lest we forget our neighbors Central America, *The New York Times* tells us that, yes, Reagan and Bush knew of the human rights abuses of El Salvador. The administrations gave aid to the government there under the auspices of fighting communism. Many people even remotely suspected of being communist sympathizers were murdered.

Much of the "recent" findings focus on the late Salvadorean Congress member Roberto D' Abuisson, founder of the ruling ARENA Party. D'Abuisson arranged death squads and is believed to be responsible for the killing of human-rights activist Archbishop Romero. Despite knowledge of the atrocities, the U.S. continued to give aid to El Salvador.

In politics, the past repeats itself over and over again. In its November 10, 1993 issue, *The Bay Guardian*, an alternative newsweekly, alleges that the CIA is up to old tricks. This time, confidential documents obtained by the *Guardian* suggest that the CIA helped engineer the coup which brought Haitian President Aristide into exile. This comes at a time when Clinton is threatening military action to restore Aristide to power.

If the article is correct, then several equally plausible scenarios come to mind. 1) The intelligence branch of the government and the executive branch are working completely independent of each other. 2) It has all been a well-orchestrated hoax in order to whip another independent, democratically-elected government into The New World Order.

Whatever the truth is, it will probably make the front page of *The New York Times* sometime near the year 2000.



LEFTY HOOLIGAN

CLASS WAR: THE HOME FRONT Marx (Karl, not Groucho) claimed that history to date was a chronicling of class struggles. He believed that the latest incarnation of this struggle, the class war between the proletariat and the bourgeoisie, would be the final turn of this wheel, because in his eyes the working class was the only class historically capable of self-emancipation. And in freeing itself, the working class would abolish the class struggle by abolishing class society. This also means that the proletariat would abolish itself as well, by dissolving a liberated working class into a free society based upon the free association of producers. In one of history's little ironies, the US ruling class is now doing its best to abolish the working class on its own terms in playing out the dynamics of capitalism in this post industrial society. You can just bet that this will not result in greater individual or social freedom, let alone proletarian self-emancipation.

The outlines of this direction in US capitalism are easy to sketch. 1) The US economy is becoming a post-industrial one. This means two things; the growth of low paying, service sector jobs (e.g. flipping burgers); and the growth of modestly paying information jobs (Silicon Valley high tech, biotech industries, etc.) 2) The US industrial base is being shipped out, lock-stock-and-barrel, to the Third World where cheap labor and resources are abundant. Instead of an industrialized first world exploiting an underdeveloped Third World, the latter is being encouraged to industrialize, so that first world countries such as the US can achieve post industrial status on the back of the Third World. Hence all the debate around NAFTA, and hence the re-creation of classic 19th/early 20th century, bloody capitalist/worker struggles in the Third World, as my essay last issue detailed. 3) The creation of co-development spheres, regions of capitalist development such as the North American Free Trade Zone which includes first world and Thirld World countries so that the process described above can be efficiently managed. 4) The application of automation, downsizing, cost cutting, layoff and austerity measures to create a wider pool of "surplus labor," at the same time new jobs are being "created." The *SF Chronicle* story of Nov 6, 1993 might just be the indicator that capitalism is accepting higher levels of permanent unemployment (around 7-9% as opposed to the usual 4-6%) as inevitable in the restructuring of this continent's economy, which "creates" news jobs by shifting them from one economic sector to another. Workers are now being told in general that job security is a thing of the past, and that even management should keep a couple of careers-in-life in mind to come to terms with present, long-term economic instabilities. 5) Finally, part time work, consulting work, and temporary work are being used to control this larger group of unemployed, and partly employed. An *SF Chronicle* story around Labor Day highlighted the shift to temporary agencies, while an *SF Weekly* article called temp work, the "workplace of the future." Such an easy way to avoid paying for costs, benefits and social gurantees. Even traditional labor triumphs such as the 8-hour day are being eroded with the return of the 10- and 12-hour workday under pressure from the economic conditions described above. Now, if the ruling class could only get some half-assed program for health care passed through Congress to blunt the collapse of whatever social "safety net" that remains...

So, what is "organized labor" doing about all of this? Jack shit, as usual.

To be fair, the union movement in this country has been on hard times for the past couple of decades, as the *SF Chronicle*'s Labor Day assessment made clear. From a high of around 35% of the US working class unionized in 1950, union membership presently has fallen to a mere 15% of this country's proletariat. It continues to decline, even as I tap on these computer keys. Labor unions have barely been treading water for the past 20 years. With a few exceptions, such as the UMW, labor militancy has evaporated. Now, unions are noted for negotiating rank-and-file benefit givebacks and rollbacks in the feeble hope of holding onto jobs. And, if anyone's checked the news lately, that hope has proven to be a cruel joke. A Sept. 26 article in the *Chronicle* quotes Katherine Newman from her book *Declining Fortunes* that there's "a national epidemic of job loss" underway, what with General Motors, General Electric, Sears, Procter & Gamble, Prudential, Boeing, McDonnell Douglas, Kodak and IBM cutting jobs. Workers "have completely broken faith with the social contract that defined their corporate culture for decades" she goes on to say. In turn, union members are often thought of as privileged, while unions are frequently considered corrupt, even by the non-unionized working class.

Personally, I see a great potential for independent action in organized labor's decline and in working class cynicism toward unions. Over 85% of the working class is apathetic to or pissed off at the conventional ways of getting things done, this in the face of an economy that has only the Great Depression to rival in its nastiness and misery. Working class dissatisfaction, make that anger, exists in good supply. Organized labor, of course, sees things differently.

"We're dying," SEIU organizer Stephen Lerner said. The October 4-7 AFL-CIO convention in San Francisco, amply covered by the *Chron* and other local media, was for the most part a disappointment. Confronting a changing global market with the steady export of industrial jobs from the US, the changing demographics of the working class away from industry into service and high-tech, and changing union demographics where less than 10% of non-government workers are unionized; all that the geriatric leadership of organized labor can think about is how to mantain and expand organized labor's status quo. As if getting more dues paying union members into a arthritic, bureaucratic union movement is going to accomplish much of anything, given that AFL-CIO "militancy" consists of fighting NAFTA and passing the Workplace Fairness Bill, "promising" to diversify union leadership "in the future" while electing the same old faces, working with the government to subsidize affordable housing, and forming yet another committee to study news ways of unionizing the working class.

There are some hopeful signs in organized labor, and its not from seeing such staid unions as the United Steelworkers of America "diversify" into other "industries," like hotels and restaurants. Several unions are beginning a concerted effort to organize San Jose's Silicon Valley that, according to a November 8 NPR report, recognizes that the system of labor law and government labor administration in this country is fundamentally anti-labor. Their organizing is door-to-door and community based, with a strategy that emphasizes non workplace actions like demonstrations and boycotts to make companies recognize unions, thus trying to sidestep the entire anti-worker NLRB administered workplace union election process. I wish such efforts luck, because Labor Secretary Reich's pledge to the AFL-CIO convention on October 5 to reverse 12 years of an "anti-union, hostile environment" with support of the Workplace Fairness Bill comes to nothing when the "pro-union" National Labor Relations Board nominee William Gould IV can sincerely declare his intention to be impartial in running the anti-labor NLRB to placate Senate Republicans on October 1. Gould's promise "to resolve conflicts...in a fair and even-handed manner within the limits of the law as established by Congress" portends mere variations on the theme of business-as-usual for the foreseeable future.

The real problem comes down to a confusion of organized labor with organized labor militancy. Organized labor is anything but militant, and it is not enough to do working class organizing around the fact that union work earns workers more ($5.20 more an hour, $800 more a month on the average according to a study cited in the October 10 *SF Examiner*). Labor must organize around far more militant goals, strategies and activities that capture the imagination of the working class. US labor movements in the past understood this idea, as the historical high points of the IWW and the CIO make clear. And whatever the problems and failings to US labor militancy at the turn of the century and in the 1930's and '40's, we owe the meager gains of the 8-hour day, unemployment insurance, workers comp, social security, etc. to such movements. Next issue, I'll get a little more theoretical, and talk about working class organizing for the 1990's and beyond, to recover that militant, proletarian edge.

BANDS NEEDED FOR FOOD NOT BOMBS BENEFIT COMPILATION

Police harassment of San Francisco's Food Not Bombs is even worse than when we wrote about it (see Conspiracy To Commit Lunch MRR #126)

The Contraband Carrot Collective is assembling a punk-hardcore-grind LP compilation in order to generate some much needed funds. Some of the bands which have confirmed are Fifteen and Special Forces. It is hoped that this will also serve as a document for the state of the scene now, as the P.E.A.C.E. compilation did over a decade ago. Send music to Contraband Carrot Collective. 523 Valencia SF, CA 94110. Please include a SASE.

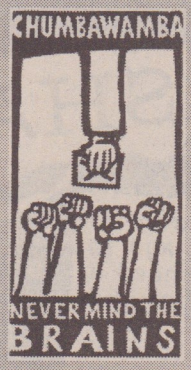
THE NEWS NEEDS YOU

Contrary to popular opinion, Maximum Rock and Roll is not an all-seeing all knowing corporation with news offices in every major city. We need your coverage of issues and events in your area. It would be cool, to run some political cartoons as well.

INTO THE UN (KNOWN)

MRR: What is your opinion of major label interest in punk bands?
J.B.: If they want to change to make money, then they'll change and get money, but not if they have anything viable to say

(MRR #69/ Feb 1989)



Q: In MRR they slag off people like Rollins. Yeah, they're commercial now, rich, but they used to be at the heart of it all, they worked their way up...
Boff: What Rollins is doing now is 1000% more powerful than all the independently produced thrash punk stuff that's coming out of Venezuela, Japan and the US. ..... The MRR white middle class reaction against dance music is really racist.

(Arnie #5)

Schwarzenbach adds, "The majors treat you like idiots. They send you this hypothetical contract and work it in a way to make you think you're getting a great deal, but we would have to sell 100,000 records to make any kind of money and even then your percentages are really low..... The record labels realize that and try to screw you."

Stated in S.F. Weekly, just before Jawbreaker went on tour with Nirvana playing at high-priced corporate rock clubs

Go Figure!!! Dept.

And how does Buzz react to the prospect of "credibility" complaints from *Maximum Rock'n'Roll* magazine and the steadfast underground crowd? "I hate MR'N'R," he responds. "They wouldn't review our solo records because they were too 'rock'. If they don't like us, then we know we're doing something good."

From BAM, the poor sensitive Melvins, stupefyingly unaware of all the good reviews their shitty records got in MRR the last 3 years

MELVINS - "Love Canal/Someday"
The MELVINS doing FLIPPER covers, as if FLIPPER didn't have enough problems of their own! Well, they can hide their shameless little torsos of wasted flesh for good now! Most punks will dig "Love Canal," but Buzz shines though on "Someday" for me. Clear vinyl five inch record!! I think the MELVINS have every size record available now. Wait til FLIPPER hears "Sacrifice" on the "Lysol" LP. (SM)

MELVINS - "Live" LP
The "Your Choice Live Series" has finally reached a pinnacle. These mop-topped, techno pop whizzes really know how to let loose on cuts like "Fernando" and "Take a Chance On Me." Their subtle nuances and freeflowing harmonies are guaranteed to compel even the most hardened opera fan to cry. Yannick's mastery of the knee cymbals steals the show as does Abdi's superior rendition of "Anyway You Want It" on the spoons. This could only be surpassed by having been at this show in person. The trapeze act alone must have been spectacular. (CD)

MELVINS - "Eggnog" EP
A horrendously disturbing feedback orgy of unparalleled titanic magnitude. I dunno if the musick world is prepared for this. The MELVINS are more popular than ever, so what do they do, make a record even less accessible than ever. Four atrocities of tonality doom this 10" slab. Each one a work of dementia. From the "fast" "Antitoxidote" to the over-13-minute ear crucifixion "Charmicarmicat", the MELVINS know what the people want, but ignore it. Their best so far? Possibly. Thoroughly retarded cover, tunes, and all, these three are a breed all their own. (CD)

NIRVANA/MELVINS - split EP
NIRVANA seems to have mastered the VELVET UNDERGROUND sound and their version of "Here She Comes Now" is credible. On the flipside, the MELVINS cover "Venus In Furs" and it's so far out that you have to hear it to believe it. Cool Warhol parody sleeve. (EC)

MELVINS/MUDHONEY - split EP
When I look back on New Years Eve 1989-1990, one thing pops in my mind: the MELVINS doing "Going Blind" by KISS at the Covered Wagon. I'm glad it's on vinyl. (ML)

MELVINS - EP
A boot of outtakes from their first 7", released in '86. 3 songs, all their crushing dirge rock, with pretty good sound quality even. Fans will enjoy this. (WG)

SHITWORKER of the MONTH

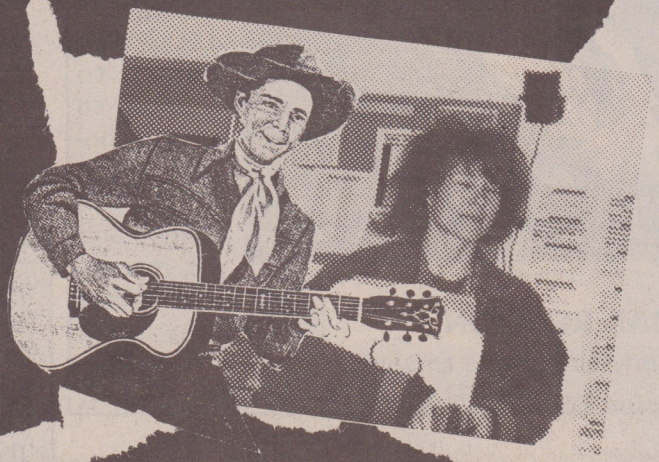
by Chris Dodge

While glancing at the masthead of MRR shitworkers, I realized that I had never even met a third of them. So what better place to look for MRR's unsung heroes than in that mysterious third....

After calling Natasha and arranging a meeting, I was immediately embarrassed to realize that I actually *did* know her but I just hadn't seen her in about a year. Chalk up another one for my unremarkable ability to instantly forget people's names. With the proverbial egg on my face, I probed further to find out more about this elusive shitworker.

NATASHA RIGGINS

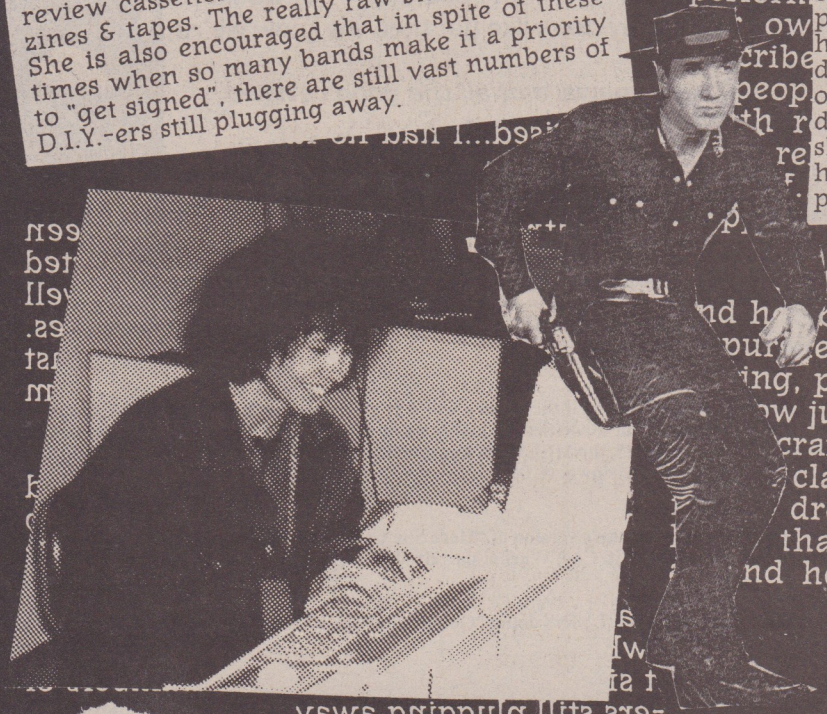
Nashville-born Ms. Riggins moved to San Francisco from Ohio two years ago to pursue big city life. She instantly landed a position at Last Gasp, a local publisher and distributor, and she still holds that job today. A co-worker introduced her to the idea of working on MRR and Natasha has been with the happy MRR family ever since. Contrary to people's conceptions that MRR is some kind of loud, crusty, graffiti-ridden, punk headquarters, Natasha says of the mag: "I was really surprised...I had no idea it was like an office."



No stranger to MRR (she's been reading since '84), she dove in and started gracing our pages with zine reviews, as well as taking care of some proof reading duties. However, one of her most consistent yet least rewarding chores is that of a typist. Even Tim admits, "It's a thankless job."

Natasha is also one of the dying breed of shitworkers who would actually like to review cassettes. "I like the small things like zines & tapes. The really raw stuff," she says. She is also encouraged that in spite of these times when so many bands make it a priority to "get signed", there are still vast numbers of D.I.Y.-ers still plugging away.

Musically, her tastes ride the spectrum: old country, "pygmy music", Black Flag, obscure ethnic music, and locally, Babel. Not only is she a fan of original music but also a performer. Natasha plays guitar and sings for her own band, Nitre Pit, that she freely describes as "moody" and "really dense....a lot of people think it's depressing, but it's *not* death rock." True to her firm D.I.Y. ethics, she's releasing a Nitre Pit record and CD by herself....so be sure to scramble for those puppies!

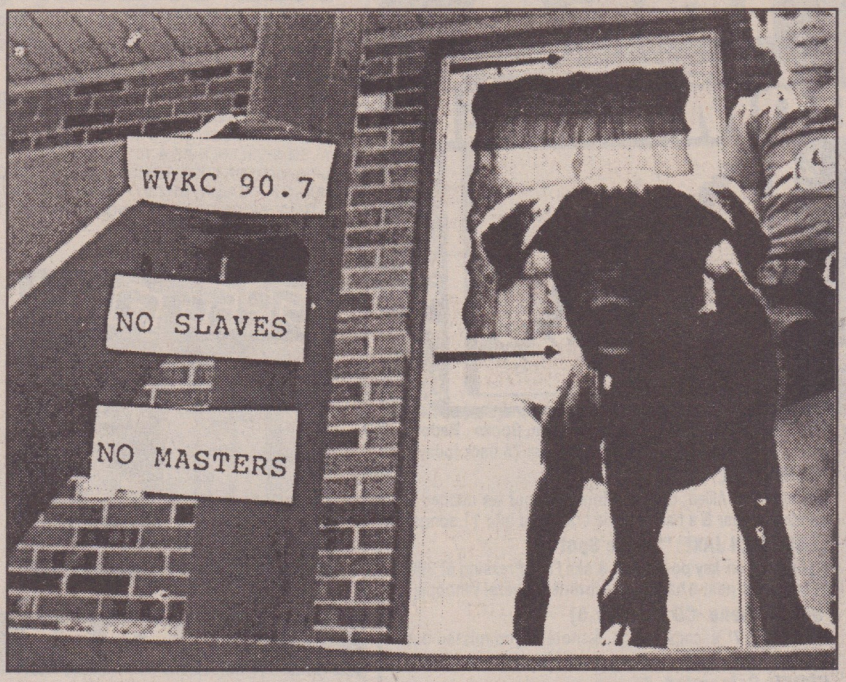


Unfortunately, between her job, MRR, and her band, little or no time is left for her to pursue other long-standing interests like writing, painting, reading, and travelling. So for now just keep in mind who is behind that finely crafted zine review or that impeccably pecked classified ad. And for pete's sake, feel free to drop her a line c/o MRR and let her know that some of her "thankless" tasks around here are greatly appreciated by us all!

RADIO ARTICLES

ATTENTION COMRADES!!!

Music has turned into product. College radio has accepted its role as corporate tool like an obedient dog. The time has come for the dog to bite the hand of its feeder. My name is Trent Sindelar, and I have been appointed, along with my friend Cyrus Khazai, to the position of music director for Knox College's very own radio station, WVKC 90.7. WVKC is located in Galesburg, Illinois and is entirely student run, non-profit, and non-commercial.



We think that college radio should be a forum for people to have their music, ideas, and voices heard. Too many "alternative" stations are slave to CMJ, Rockpool, and countless pestilent, ne'er do well corporate systems which peddle off their arrogant rock stars like dishwashing detergent and dog food. We are going to attempt to form WVKC into a station that strongly supports independent labels and honest, homemade music. To do this, we shall implement an intricate incentive based system far too complex to explain in the few lines given here. Actually, we're just going to give really stupid prizes to the dj's who play the most independent stuff. For all of this to happen, we are asking all independent labels and bands if they have any material which they'd like to donate to our revolution of sorts. Any type of music or neat stuff to read for public service announcements would be greatly appreciated. Everyone who sends stuff will receive a complementary issue of Radio Yuma, which will make people like you.

The Revolution Is Today!

Send stuff to: WVKC c/o Music Director/ Box 154, Knox College/ Galesburg, IL 61401. In case you want to call: (309) 343-9940.

WVBM

Hi, there! I'm not sure if you still do radio reports! but here's one anyway. My name is Kraig and I do a hardcore show at a college radio station here in North Carolina. For any who care, the school is East Carolina University, and the radio frequency is 91.3 WZMB. I do the hardcore show every Tuesday night from midnight till two. Some favorites of mine and listeners are BGK, ANTISCHISM, RANCID, CAPITAL PUNISHMENT, CRIMPSHRINE, NAUSEA, SUBHUMANS as well as CULTURE SHOCK and CITIZEN FISH. CHAOS UK, NAKED AGGRESSION! and others. I also try not to limit the show only to hardcore and I try to play ska and other types of underground music as well. The station also has many other speciality shows as well, ranging from reggae, to industrial, jazz, blues, rap, a spoken word show, and of course metal. I sub for the metal show (aptly named "Music to Annoy the Narrow minded") from time to time. Apart from regular metal like SLAYER or NAPALM DEATH, that show also likes most of the New York hardcore like BIOHAZARD, SICK OF IT ALL, AGNOSTIC FRONT and others.

The station is an alternative program station, which means we're basically college music, but a lot of good bands end up in the in the main programming like BAD RELIGION, THE DWARVES, FUGAZI, NOFX, THE MIGHTY MIGHTY BOSSTONES and others.

If you think that you have something that you'd like to send me to play over the air, I'd be more than happy to, but don't just limit it to hardcore. If you have any tapes or records you'd like to send to any of our specialty shows just send it c/o WZMB. If you have something for the hardcore show, or you just feel like writing, send it to Kraig (hardcore show) c/o WZMB/ Mendenhall Student Center/ Greenville,

---

91.3 WVUD, Newark broadcasts from the Student Center at the University of Delaware. For the past year (excluding last summer) my friend. Dan, has hosted a show on VUD every Wednesday evening 6:30 to 8:00, prime fucking time. Four weeks ago he asked me to join him.

Thus far the Dan and Joe (and, unofficially, Nathan) show has been the raddest show ever to hit the airwaves. We've played all kinds of stuff, like Samiam and Jawbreaker to Avail, Born Against, and J-Church to Leatherface to The Police to Worlds Collide to Supultra! Newer stuff includes Universal Order of Armageddon and Face to Face.

One small problem exists. We rely mostly on music that is sent to us, as neither of has enough extra money for records. So, bands send your stuff! A decent recording gets airplay. This is no scam and this is how I'll prove it: touring bands, contact me and at the very least we can conduct an interview. (there are possibilities for short live sets). It's the best I can do in a town where no one (including myself) has done anything to establish an all-ages rock venue. Delaware does exist. Please write or call

Joe/ 10B Pencader Hall M/ Newark, DE 19717-7801. (302) 837-1557.

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WVUD
the voice of
the university of delaware

NO IDEA

BOMBSHELL

NO IDEA #10 (w/ Jawbreaker, Samiam, Spoke , Radon, Gruel, & Bombshell 2x7") We got the last 75 back today!

BOMBSHELL -LP/CD
Out now (on Allied; dist. by Mordam... but we nabbed a bunch!) A year & a half of noise crammed into 11 songs.

LESS THAN JAKE: "Smoke Spot" -7"
5 songs of on-key power pop & ska.First Pressing of 300 out now with neat-o hand-screenprinted covers! Whoopie!

SPOKE: Done -CD (out Nov.5)
Comp. of 3 7" 's, comp songs, & more. If you missed out (or want digital) jump to it! (dist. by Mordam, via Allied.)

SPOKE: Celebrated -7"
30 of the 1st & only pressing. They've got copied covers...

SPOKE: Seratonin -7" (We've got 20 more)

CLAIRMEL: -7" (sorta My Bloody Valentine noisy/poppy... ex-Awake!) * **RADON: -7"** (4th Pressing) * **BOMBSHELL: -7"** (last 50) * **Ghetto Comp: -7"** (Radon, etc) * **Fl. Thing: comp -7"** * **N.I.#8 zine** (w/ Bimskalabim/ Stabilizer 7") * **STRONGBOX: -7"** * **CRANKSHAFT: -7"** ($1 w/ another 7") * **OP IV "Plea...": -7"** (we have 100...boot of boot)

T-SHIRTS: All 100% cotton heavyweight. L or XL. **N.I.** *#7's* or *#8's cover* (5 color front/1 color back), **SPOKE** *"Visualize"* (1F/1B), **BOMBSHELL** *"LP cover"* (multicolor).

FUTURE (don't order yet!):

SPARKMARKER -7" Canadian heaviness... we'll have the *Heart First* 7" too. Will have a song on **N.I. zine #11** along with **Crain** & more.

Price info:
First 7" or zine w/7": $3 usa/ $4 can/ $5 world. Each additional: $2/ $2/ $3. LP/CD: $7/ $8/ $10. N.I.T's: $10/ $11/ $12. Spoke/ B.Shell T's: $8/ $9/ $11. Write for info on Mass Quantity discounts.

Checks/ Money orders to: **VAR THELIN.** *U.S. Cash is fine too, but risky.*

No Idea / POB 14636
Gainesville, FL 32604-4636

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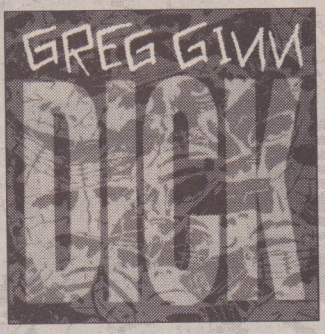

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GREG GINN - *DICK*

Dick! A high tensioned, super charged, electrifying jolt of energy from Black Flag supremo Greg Ginn. Stage two in Ginn's effortless plan to rule the rock and roll grid. No static, just a good old shock to the system, precisely when and where it's needed. CRZ 032 (LP/CA/CD)

Also Available: PAYDAY (12" SINGLE/5" CD SINGLE) CRZ 028, GETTING EVEN (LP/CA/CD) CRZ 029

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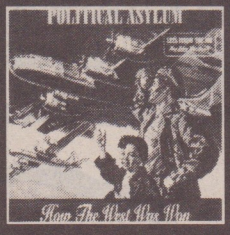
ALLIED RECORDINGS

THE SCIENCE OF SUCCESS

SCHWARTZENEGGAR
Take Your Elbows Off The Table
ALLIED No. 31 7" / CD Single
Follow-up single to last year's debut outing finds the 'Neggar in a much more focused and directional phase. Features Steve Ignorant on vocals and Ben and Andi formerly of Thatcher On Acid, plus friends, making for a very talented, creative band. 7" features 2 new songs, the CD combines those, plus last years 2 7" songs, and 2 songs from their recent Euro-only Rugger Bugger 7".

LAZYBOY
Lazyboy
ALLIED No. 34 7 INCH
Describing how records sound really sucks! Kills or sells an unknown band based on words. Take a chance, it's only a 7". Strong, catchy, melodic hardcore with an intelligent, creative edge. Add in some roughly delivered (like say NUISANCE) personal lyrics and you're in the ballpark at least. Debut 3 song 7" from this Corvallis, Oregon 4-piece. This is punk rock and it fuckin' rocks!

BOMBSHELL
Bombshell
ALLIED No. 33 Album / CD
Gainesville, Florida: Home to the likes of RADON and SPOKE, is also saddled with BOMBSHELL. Picking up the banner and continuing this town's patented brand of melodic, catchy, pseudo-inept punk rock with this debut full length release. Features (near) legendary 'No Idea' editor Var Thelin on bass thingus, and 3 other kids who play stuff like drums and guitar and who sing.



POLITICAL ASYLUM
How The West Was Won
ALLIED No. 23 10 INCH
The near legendary European politico punks with their first recording in years. A combination of electric and acoustic tracks in their unmistakably melodic and catchy punk rock style. Allied's first 10" release, and no doubt the last! A benefit for the Books To Prisoners group in Seattle, so if you need an excuse to but it, there you go. Those of you know the singer will find it "sexy", I guess.

Also Available: 'Music For The Proletariat' compilation/sampler CD only release, featuring **Buzzov•en**, **Dogs On Ice**, **Everready**, **Fiddlehead**, **The Fixtures**, **Friction**, **Jawbreaker**, **J Church**, **Manic Depression**, **Nations On Fire**, **Pissed**, **Political Asylum**, **Radon**, **Resist**, **Schedule**, **Schwartzeneggar**, **Scrog**, **Seein' Red**, **Sleeper**, **Spoke**, **Strait Up**, **Strawman**, **Thatcher On Acid**, **Trench**, **Unamused** and **Wat Tyler**.

In Da Works: Debut full length album/CD release from **FRICTION**, featured on the 'Music For The Proletariat' CD compilation, and on 'Emergency Broadcast Systems - Volume 2' 7 inch compilation, so check 'em out. Also in the shop, new singles from **GLAZED BABY**, **BUZZOV•EN** and **SLEEPER**, so watch for details in the New Year. Thanks.

United States postage paid prices: 7" / CD Single / 10" / Album / CD - $3.00 / $4.00 / $5.00 / $6.00 / $7.00 • **Canada** (Air): $3.50 / $4.50 / $5.50 / $7.50 / $8.00
Send cash, or make checks, M.O.'s (payable in U.S. dollars only) out to **JOHN YATES**. Send a stamp for a mailorder catalog, $1.00 for Canada.
European postage paid prices from European address: 7" / CD Single / 10" / Album / CD - £2.00 / £3.00 / £4.00 / £5.00 / £5.00 • *(Non U.K. European orders please add 25% to these prices)*
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MEN'S RECOVERY PROJECT
EMERGENCY RECORD 7"ep
Post Born Against and Helivator. Sounds like broken toast.

7"s-$3ppd/CDs-$12ppd. Canada add $1 per 7" and $2 per CD. Overseas add $2 per 7" and $3 per CD. NO CHECKS PLEASE. CASH OR M.O.'s ONLY TO NEIL BURKE. Send SASE for full catalog of shirts, merch., and other fine products. Near future plans include releases by SULFUR, BULLET IN THE HEAD, and SINKING BODY. Stay tuned...

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ASSAULT ON YOUR LIFE b/w
MAN IN THE ARENA
Brutal and miserable. Old and new.

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Toe tapping Satan from San Francisco. Brutal sci-fi. Winner of many fine awards.

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RECORDINGS

THE DILS
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GRIMPLE "Up Your Ass"
East Bay punk from the Gilman St. crew, sort of like Operation Ivy meets Filth meets Blatz. Fast, rude, and definitely way punk, this fits right in with all the Lookout bands you love. **LP $6.85**

LULL "Journey Through Underworlds"
The much-awaited new solo album from Mick Harris of Napalm Death is even more darkly ambient than his last, with muffled, machine-like rhythms, distant rumblings of thunder, and hallucinatory, psychotic aural images. UK import **CD $13.30**

SONIC VIOLENCE "The Blastecyst Mixes"
More ambient and textural than their past releases, but still a pretty deadly industrial grind, this new effort is relentlessly creative in its mayhem, from hyperamphetamine nervous explosions to deathly, creepy quiet. UK import **Mini-LP $7.00**

BIKINI KILL "Peel Sessions"
Stuff recorded in the UK for Mr. Aren't-I-So-Hip's famous radio show, released in the US through the co-operation of the band. Limited edition! **7" EP $3.75**

DISCHARGE "Hear Nothing, See Nothing, Say Nothing"
Totally fuckin' brutal, OK? 'Nuff said. 14 songs, UK import. **CD $12.25**

BUZZCOCKS "Live at the Roxy '77"
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Scene reports

Hi, Nick here finally writing a UK scene report. There's loads of shit happening over here and it's hard to keep track of everything that's going on, so all I can say is that I tried to cover as much as possible and if you've been left out then write your own fucking scene report, ok!

Politically, a few things have been happening, the British National (Nazi) Party, got a councillor voted in on The Isle of Dogs in London, causing a lot of shock and horror, in the media as well as in anti-fascist circles. There have been numerous demonstrations and in fact there was a massive demo on 16th October in London to protest against the BNP HQ in Welling. The BNP and other militant Nazis have upped their activities with squats and book shops facing repeated attacks from Nazis. Freedom Bookshop, a long running anarchist paper and book shop, was attacked twice and finally burnt out. A supposed terrorist organization Combat 18 was formed to actively hunt out anti-fascists, socialist, immigrants, communists and disrupt meetings, demos, etc. and provide security for fascist gatherings.

SKREWDRIVER also officially played London, a while ago, actually advertising on big posters and giving redirection meeting points, namely Waterloo Rail Station, a large anti-fascist mobilization took effect, met the Nazis head on and gave them a good hiding. Other Nazi news that might raise a chuckle or two, Nazi band **VIOLENT STORM** met a timely death when they were going to a Nazi gathering in Spain; they come from Wales and on the course of their journey they had to travel over Bristol's Clifton Suspension Bridge, however the weather was against them and the wind lifted their car off the bridge smashing it into one of the central support pillars killing all but one, fucking shame eh?

OK here's the big blockbuster news expose just in as I type this, **IAN STUART DONALDSON** formerly the singer of notorious neo Nazi band **SKREWDRIVER** is dead, yep fucking dead, dead as something that's not living anymore. He died in a car crash, so as you can see Nazis have trouble driving, perhaps they have problems making left turns, I don't know but I'm fucking laughing. Shame there will be no more crap funny ass fuck records and lyrics to laugh at from the man himself but hopefully all those Nazi dumbos will get together and do a tribute **SKREWDRIVER** covers LP which should be pretty hilarious; we wait anxiously. Will he get buried next to Rudolf Hess we wonder.

Other news; the government has gone on a massive road building programme, with most roads, by-passes etc. going through, environmentally sensitive or archaeologically important areas. There have been a lot of protests, activities mainly from Earth First activists, Earth Liberation Front but also a lot of other concerned environmentalists and locals. Travelers are facing a severe clamp down, the government is totally opposed to their way of life, illegal festivals, claiming dole, etc. and next year it will be illegal to drive and camp with vehicles on common ground, this will also affect gypsies, I can't tell what will happen. Also the government look set to make squatting illegal, this will have serious implications because not only are there a lot of squatters, especially in London, but there are a lot of homeless people as well. Anyway let's recall a few things that have happened since I last wrote a report and then move onto the present.

SUBHUMANS reformed for two shows in London ages ago, big turn outs and quite a lot of nostalgia I'm sure. **ZOUNDS** reformed for one show to celebrate some anarchists birthday, whether they are to continue is not clear. **RUDIMENTARY PENI** also reformed for a show in London and then played a few selected shows around the country in March. They are believed to be recording new material. Lastly **DIRT** are back on the gig front as well with original members Gary and Deno, being the most active they toured the UK in February and then Europe in April. There are plans for vinyl, a 7" and a possible split LP with **HELLKRUSHER** and a possible US tour with them as well. Other **DIRT** members play for **PITCHFORK** and **HEADBUTT**. **DIRT**/ 79 Ham Park Road/ Stratford, London E15 4AD.

INSTIGATORS reformed for a European jaunt which left a half completed tour after member complications. The vocalist, longtime scenester Andy Combat, is still doing Full Circle and also doing a bit at Peaceville. They recorded some new material which came out as a cassette only release with ***Vision On*** zine.

FLUX OF PINK INDIANS reformed and toured the UK last year, playing old and new **FLUX** songs as well as **HOTALACIO** material. **CITIZEN FISH,** which as you know came out of the ashes of **CULTURE SHOCK** and **SUBHUMANS**, toured the UK recently with San Francisco's Spitboy and then jetted off to the States for a West Coast tour while Spitboy went to Europe. **THATCHER ON ACID** have finally split but already, as you should know, they have a new band called **SCHWARZENEGGAR** with Steve Ignorant on vocals. A 7" is out on Allied and an LP is planned soon.

CONCRETE SOX have lost their vocalist, Lloyd, to **SLUM GANG**, but, their old singer Sean is back after a few years working on underground rave systems. Their next LP will be called *No World Order* on Lost & Found. There's also a CD out on Weasel called *Another in Time* with 1st and 3rd LP's. They've been to Japan this year and will be touring Europe in September/October. **C. SOX**/ 17 St Thomas Road/ Derby, DE23 8RF. Shirts available.

CONFLICT are rumoured to still be going in some form or other, they toured the UK two years ago and the promised *These Colours Don't Run* LP has yet to surface. Colin is also involved in The Liberator Sound System. Paco is now playing in an anarcho jazz thrash reggae dub band called **EXPERIMENT**.

CHAOS UK have released a 12" called something like *Two Fingers in The Air 100% Punk Rock*, they toured the UK in September, taking in the infamous Edinburgh Punx Picnic with **OI POLLOI**. No doubt they will be going to Japan again soon! **DOOM** have a new line up, they toured Japan and recorded a 12" of new material for release there on Vinyl Japan and has just come out in the UK on vinyl Japan being called *The Greatest Invention*. They also toured Europe, playing dates with Pissed! amongst others. They are in the studios now as I write this, recording a split EP for Flat Earth.

DECADENCE WITHIN will have their third LP called *Reality Wake Up Call* out on Phrophecy Records, with artwork yet again by John Yates. They are also recording a song for a Rape Crisis Benefit LP comp of **CRASS** covers that also features **OI POLLOI, IN FLUX, HERB GARDEN, COWBOY KILLERS, UK SUBS, CDS, BLYTH POWER** and more. Also another song for a CD only release on Sychophant Records that also features **FUDGE TUNNEL**, Chemical People and more. they toured Europe in May and Ireland in June/July.

EXTREME NOISE TERROR have signed to Vinyl Solution and have evidently changed their sound to a more Poison Idea sound. Phil, one of ENT's vocalists' other band **OPTIMUM WOUND PROFILE** have an LP out on Roadrunner with another soon to follow called *Silver and Lead*. Dean also plays in the newly formed **DISGUST** who have an LP called *Brutality of War*, they obviously play in the Discharge style. **DISGUST** features ex members of **DISCHARGE, BLITZKRIEG, DR & THE CRIPPENS** and **STONE THE CROWZ**.

WAT TYLER are still alive and taking the piss, they toured the UK in May with **GUNS & WANKERS**. They recently released the *Sexless* EP, a spoof on Madonna's 'Sex' book, it also came sealed and contained photos of said band, hmm. Also, check out their split LP with **THATCHER ON ACID** on Allied Records.

SNUFF? Everyone's favourite poppy punk band of a couple of years ago, well, some members of them have new bands together called **YOUR MUM** and **GUNS & WANKERS**, they haven't recorded yet but they both should be bands to watch out for. **HUGGY BEAR** have

Scene reports

a new 7" out on Wiija called *Don't Die*, they toured the UK in March with the amazing Bikini Kill and be over in the US very soon.

SORE THROAT will have a new EP out this year as will **SAW THROAT**. There's also releases coming out from S.T. connected bands. **WARFEAR** was the band formed directly after ST split, their first demo will come out as a split release on Machination Records. **SLUDGELORD** is another band that recorded in '89 and featured three **SORE THROAT** members. A 12" of material will be released. **STATEMENT** will have a 3 song *Vegan Inquisition* demo released on Warpath Records soon. **PHROPHECY OF DOOM** have a new line up featuring Jim formerly of **RIPCORD** and **NAPALM DEATH** and Rat of **STATEMENT**; their second LP is out called *Matrix* and they've been offered another Peel session and a Euro tour sometime.

Looking at the local (ish) Yorkshire scene, **ONE BY ONE** were in a terrible crash in Poland and were very lucky to survive uninjured. The van was written off and Micky and Karin still have 2 years of payments to go for the van. Not having transport has slowed things down but plans are for an East Coast US tour in April 94 and a new LP by Spring 94 on Flat Earth/ Nabate. OBO c/o Box Flat Earth/ 52 Call Lane/ Leeds, LS1 6DT.

HEALTH HAZARD features members of **ONE BY ONE** and former **WARTORN**, **BIO HAZARD**, **WARFEAR** members, they play raging thrash, hardcore, punk and their debut 9 song EP *Not Just a Nightmare* is out on France's Minstrel Records. A European tour with **WITCHKNOT** is planned plus more records, a split 7" and 10".

BUG EYED feature ex members of PVC, **GENERIC** and **DOOM**; they have an LP *Monsters Rule My World* on WOW Records, playing heavy, noisy, twisted hardcore.

VIRTUAL REALITY feature ex **NEXT WORLD** and **DOOM**, they combine for a heavy drum machine backed Sabbathy sound. They recorded a three song demo, these songs will appear on the next Words of Warning LP comp, a Secret Devil comp EP with **BUG EYED**, **LIZ GIZZARD** and more and the other song will come out as a split 7" with Belgium's Neuthrone. V.R./ PO Box 169/ Bradford, BD7 3AS

WITCHKNOT have recorded a demo which they hope to release themselves as an EP. They've played quite a few shows locally and around the north, they've been compared to The Ex. They plan to tour Europe in September with **HEALTH HAZARD**. Witchknot c/o Riot Grrl/ Bradford Resource Centre/ 31 Manor Row/ Bradford, BD1 4PS. **IRONSIDE** have their debut vinyl release on Subjugation Records called *Fragments Of The Last Judgement*. They play heavy brutal straight edge. They just had a short tour of the UK taking in a few dates with Sick Of It All and they look to tour Europe sometime this year. Shirts cost £7 UK, $14 rest from PO Box 476/ Bradford BD1 1AA. The EP costs £2 UK, $5 rest from Subjugation Records/ 46 Caedmon Crescent/ Darlington, DL3 8LF.

WARTORN have had quite a few line up changes since their split EP on AWA, they recorded some songs for a Swiss comp LP and they're soon to record two other EP's for a French and US label. A total Jap thrash attack. The EP for the US label, Crust Records, is called *Banzai*. Also recording 5 songs for Japan's Fight Men Records next comp. T-shirts cost £7, long sleeve £9 from Wartorn/ 13 Brook Street/ Moldgreen, Huddersfield/ West Yorkshire.

MUGWUMP have a demo out and play punky, dub, reggae ska with original female vocals, contact c/o 1 in 12 Club. **BEER BEAST** and **IMMORTAL DEAD** have a split cassette LP out for £2 plus postage. I.D. play anarcho punky rhythmic noise while B.B. opt for the more grinding thrash style. c/o 21-23 Albion St/ Bradford BD1 2LY. **THRESHOLD SHIFT** play punk rock 1977 style, they have released their own debut LP which costs £5 ppd UK from Kenny/ 16 Ballantyne Road/ Bradford, BD10 0SU.

NAILBOMB have had a large line up change since their debut split EP with **WARTORN** on Armed with Anger Records, they have recorded several new demos and played a few shows with Biohazard and Sick of it all; they will be playing Europe in November. Contact: 125 Whiteways, Off Bolton Road/ Bradford. **DOG ON A ROPE** play angry anarcho punk but with a sense of humour and no sense of rhythm. They have a demo available for blank tape plus sae/irc. They just toured on the continent and are just setting up a tour for the extreme north of Britain. Contact: Box CAT, 52 Call Lane/ Leeds, LS1 6DT. **BLIND MOLE RAT** play punky, funky, folk rocknroll. They have 3 tapes out costing £2.50 ppd UK from Rat City Rockers/ 19 Warwick St/ Crookes, Sheffield. Other local bands worthy of a mention are **AUXILIARY OF REAL MEN** that feature members of the 1 in 12 cafe collective, they rock out with a definite 60's type light pop punk sound, Noel is an amazing front man with a definite James Brown influence. **CHEST** play indie, acoustic pop with punk aggression.

Flat Earth Records does a stall at most 1 In 12 shows and wherever their bands play. The distro is getting bigger all the time and they are still collaborating with Belgium's Nabate Records. **SEDITION**'s amazing debut solo LP is now in its second pressing and new releases planned are Hiatus/**DOOM** split 7" and a **KITCHENER** 7"; then it's a repress of the not so long gone **PINK TURDS/SEDITION** split LP, a **HEALTH HAZARD/UNHINGED** split 7", **ONE BY ONE** second LP and maybe a Hell No/**DEAD WRONG** split EP. Flat earth c/o the **ONE BY ONE** address.

Armed With Anger Records have been busy, they've just repressed the *Consolidation* compilation 7" which featured 7 newish UKHC bands, namely **VOORHEES**, **KITO**, **STAND OFF**, **NAILBOMB**, **IRONSIDE**, **SUBMISSION** and **UNDERSTAND**. Also just repressed are the **VOORHEES** and **UNDERSTAND** debut 7"s; all cost $2 UK, $4 Europe and $5 Rest. Future releases will be a **VOORHEES** 12" and more. Also they operate a free mailout for mailorders and info contacts, classifieds etc. Send in your address and get on the list, please note this is only open to UK residents. As well as a large distro they do a zine, issue 3 features **UNDERSTAND**, **VOORHEES**, Cro-Mags and Sleeper, 80p ppd UK, $2 ppd Europe and $3 world. AW/ PO Box 487/ Bradford, BD1 4UZ.

On the local zine front, ***Vision On*** is growing from strength to strength, issue 4 is 2 ppd UK, $6 Rest with cassette, £1, $3 without from 27 Springbank Croft/ Holmfirth, HD7 1LW. There's 1,000 copies of these, 500 with cassettes, 500 without. Interviews with Youth Brigade/That's It, mainman Shawn Stern, Screeching Weasel, **LEATHERFACE**, and GG Allin (halhalhal). The cassette features **FROGS OF WAR**, **RISE**

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ABOVE, Scraps, **EXIT CONDITION**, Sanity Assassins and a heck of a lot more as this tape was originally to be a comp LP on Full Circle. Issue 5 is a special on the **INSTIGATORS**, a history from day 1 to the present. In depth band history interspersed with quotes, comments and a bit of nostalgia from band members past and present. From their involvement of the early 80's Anarcho punk explosion to the present day situation, a full gig list and discography which brings back memories of a time when they were even my favourite band at one time. This also comes with a 5 song cassette of the latest **INSTIGATORS** recorded material.

KDIS Knee Deep In Shit is back after a 2 year hiatus, full of news, articles, cartoons, politics, humour in a hard hitting style from members of the 1 In 12. #16 costs 25p + sae UK, $2 Rest c/o 1 in 12 Club/ Albion Street/ Bradford BD1 2LY. ***Noise Fest*** is a great zine mainly into anarcho thrash, punk noise stuff but also a healthy dose of politics, making an interesting read. Issue 4 is out now with **SARCASM, 121 BOOKSHOP, COUNTER INFORMATION**, Drop Dead and more. Chris/ 15 Ashbourne Gardens/ Bradford, BD2 4AE. ***Shag Stamp*** is a riot grrrl punk rock zine with 2 issues out with lots of articles, thoughts and views. c/o 31 Manor Row/ Bradford, BD1 4PS. **Riot Grrrl Leeds and Bradford Zine**, is what it says it is, full of loads of information to encourage people, especially grrls to get off their asses and do a band, zine, show, whatever! Box 14/. 52 Call Lane/ Leeds LS1 6DT. ***Bald Cactus*** I thought had died a death, but no, issue 8 is just out with JChurch and loads more. Box CAT/ 52 Call Lane/ Leeds, LS1 6DT. Lastly ***How We Rock*** is my zine, well more of a newsletter, but it is expanding; Mainly scene reports from around the UK, Europe, in fact the world. We are looking for people that wish to report on activities within, their city, country, whatever. We are usually bi-monthly and cost 20p plus post UK $1 Europe, $2 rest from PO Box 476/ Bradford, BD1 1AA. We are interested in anarcho punk, riot grrrl, straight edge, any form of protest music really as well as politics.

Over on the Yorkshire coast, **INDIAN DREAM** have split up but 2 of I.D. and Ade from **SATANIC MALFUNCTIONS** have formed a new band **BETTER THAN LIFE**, they've recorded 2 demos but they're not available yet. **ACTIVE MINDS** have a new 5 song EP *Behind The Mask* out on Looney Tunes/Fobia Records. Bobs of AM also plays for **MAIM THAT TUNE**, with a demo out now they 'maim' late 70's covers like Gary Glitter, Sweet, and even an Enya cover. AM EP costs £1.10 ppd UK, $4 Rest from Top Flat, 23 Esplanade/ Scarborough, YO11 2AP. **Looney Tunes** have also released some comp LP's, *Screams From The Silence Vol 2* features **STILL THE SAME, EXTINCTION OF MANKIND, THE WIDE, ERASE TODAY, JOBBYCRUST**, and loads more costs £2.50 ppd UK $7 Rest. *Volume 1* is still available and features **ARMED RELAPSE, PUS**, Haywire, **PIG IGNORANCE, USEFUL IDIOT** and more.

Over in Lancashire, **DEAD WRONG** are quite a new band in the Hell No style, they rock live, very frantic and crazy! They have a demo out now and will be recording for two split 7" releases with Hell No most probably on Flat Earth and 1.6 Band on First Strike. Also may be a flexi comp with them, **KITO, KITCHENER** and **BOB TILTON** on their own label. Jaimie/ 12 Banner Close/ Eccleston, Lancs PR7 5QJ. **BILLY RUBIN** have a cool demo out, I believe they feature ex members of **RAGING KIPPER** and **JAILCELL RECIPIES** (who have split up) contact **BR**/ Rylstone, Parkside Lane/ Nateby, Preston/ Lancs PR3 OJA. **KITCHENER** were formerly called **BODY BAG**, they've been playing a few shows locally as well as being part of the collective that puts on squat shows at the 125 club in Manchester. They play raging tuneful thrash, that brings to mind AOF/Jerrys Kids. Their debut EP will be out on Flat Earth.

EXTINCTION OF MANKIND have a demo out, *Without Remorse*, for £1.50 UK, $4 Rest, they will have a split LP out with **EXCREMENT OF WAR**, a split EP with Sweden's War Collapse and a possible split Japanese release. **EOW** have been compared to **ANTI-SECT, AMEBIX**. Contact: Ste 253 Warterton Lane/ Mossley, A.U.L./ Lancashire, OL5 ONX. **SO77** play punk rock 1977, they have a demo out from Richie/ 7 Croxteth Grove, Toxteth/ Liverpool 8. **ERASE TODAY** play tuneful 77 punk with melodic hardcore, they have a demo out and have just released their debut 12" contact them at 64 Sedburgh Avenue/ Blackpool FY4 4DQ.

MERE DEAD MEN (MDM) play tuneful punk, they released a split LP with **PARADOX UK** and have loads of demos available, contact Mandy/ 13 Lime Grove/ Toxteth, Merseyside, L8 OSJ.

In the North East, **HELLKRUSHER** toured the UK and Europe with **DIRT**, they released an excellent LP *Buildings For The Rich* on SMR and a studio/ live EP on Tribal War. Live they rage with their Anti-Cimex/Scandanavian style thrash attack. **EMBITTERED** have had a few line up problems but look to record soon, still available is the split 7" with Hiatus on Desperate Attempt and a split 12" with Dystopia on Misanthropic Records. Shirts are £5.50 ppd/$12 ppd, tapes £1.50 ppd/$4 ppd from Ash/ PO Box 23/ Middlesborough, Cleveland TS1 4YZ. **MANFAT** feature ex members of **EMBITTERED, CATHARSIS** and **SORICIDE**, they mix a heavy industrial sound with Killing Joke influences. Politically and socially aware with creative words, music and visuals. Recording soon. Bri/ PO Box 23/ Middlesborough TS1 4YZ. **KITO** have quite a different line up now, they have a great demo out and will be recording again soon, pretty damn crazy stuff. Matt, guitarist of **KITO** also plays in **MANFAT**. **KITO** demo costs £2 UK, $5 Rest from Virtual Reality/ PO Box 23/ Middlesborough, Cleveland TS1 4YZ.

ARMED RELAPSE have two demos and a LP *Industrial Filth* out, they've been compared to **CONFLICT** and **MAU MAUS**. Gus/ 77 Lambton Drive/ Hetton-Le-Hole/ Tyne & Wear DH5 OER. **DECONTROL** seem a bit quiet at the moment. **RIGOR TORTOISE** reformed for a few shows. A new band called **ACIDOSIS** are influenced by Anti-Cimex. **SKINJOB** from Sunderland are quite a new band, they play heavy hardcore and they have a cool demo out for £2 UK, $5 rest. Gary/ 41 Sunningdale Road/ Springwell, Sunderland, SR3 4HE.

VOORHEES have been a little quiet after their UK tour but EP is in its second press self financed 19 song with Slapshot. Their demon Armed With Anger Records. Next year they

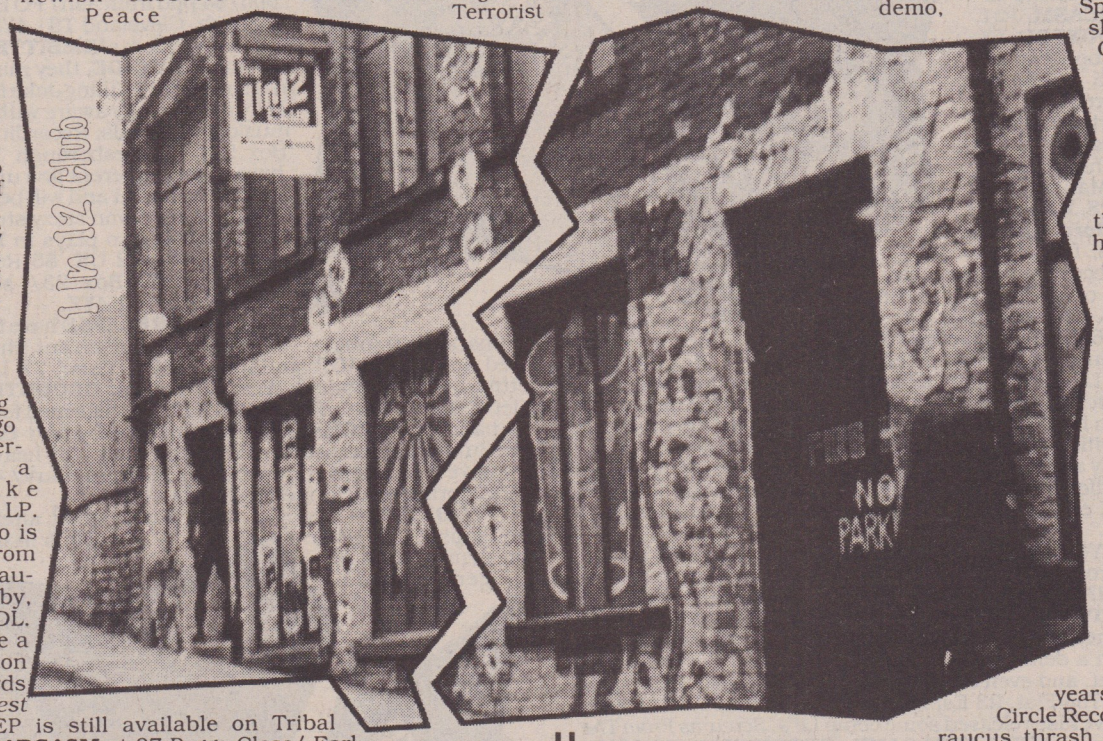
Scene reports

will release a 12" and a flexi on AWA and tour Europe. **Voorhees**/ PO Box 476/ Bradford BD1 1AA.

SUBMISSION recorded a second demo and then called it quits, however they should have a song from that on the next 1 In 12 comp LP. A new band has been formed by ex members called **KIDS & FLAGS** who play melodic hardcore punk similar to Samiam. Contact Jaimie/ 7 Leesfield Drive/ Meadowfield, Durham DH7 8NG.

Moving up-north of the border to Scotland, **SEDITION** and **ONE BY ONE** both toured Europe but **ONE BY ONE** had an accident and cut their tour short. **SEDITION** have released a cracking LP on Flat Earth, complete with cloth sleeve and booklet. They also have a split 7" on Flat Earth/Nabate with **DISAFFECT**. **DISAFFECT** have also toured Europe, their *Injury To One* EP is selling well and in its third pressing, they also have a 7" out on Ted's label in Canada, Uneasy Listening Records/ 3555 Don Mills Road, Unit 6129/ Willowdale ON /M2H 3N3/ Canada. **RUB THE BUDDHA** play OI! similar to **COCKNEY REJECTS**, they did a short tour of the UK and have a split flexi out. Allen/ 12 Lochend Gardens/ Edinburgh, Scotland. **DAWSON** play crazy eclectic music they just played an amazing show at the 1 In 12 and have headed off to Europe for a tour. **GLUE** also tour Europe from September to October, their debut LP came out a while ago and they've just recorded 3 new songs, 2 for a split 7" on First Strike and 1 for Teenage Dead Records comp LP which will also feature **HEADCLEANER**, **DAWSON**, **BADGEWEARER**, **HEADBUTT** and more. Members of Glue are also part of the Glasgow Music Collective.

OI POLLOI have just recorded "Greatest Working Class Rip Off" for the CRASS tribute LP *You've Heard It All Before* on Ruptured Ambition Records. They are also recording an EP for the same label. **OI POLLOI** c/o Deek/ Flat 11, 3 Dean Path/ Edinburgh, EH4 3BG. **ACADEMY 23** feature ex **APOSTLES**, they have a debut LP out on a US label and a newish cassette *Look Back in Hunger* for £3 UK from Peace Terrorist Tapes/ Andy Irvine/ 21 Greenholm Avenue/ Clarkson, Glasgow G76 7AJ/ Scotland.



Moving to the Midlands of England, **CROSSFIRE** have recorded a new 5 song demo, 4 songs will come out as an EP on Germany's Understand Records. The other song recorded will go on another German label, a Stormstrike Records comp LP. Their first demo is still available from Crossfire/ 39 Laurel Road/ Blaby, Leicester LE8 3DL. **SARCASM** have a cassingle out on Disused Records and their *Lowest Form Of Wit* EP is still available on Tribal War.Contact **SARCASM** at 37 Peggs Close/ Earl Shilton, Leicestershire LE9 7BP. **SLUM GANG** should have their demo out by the time you read this, 4 songs of melodic punk for £1 + sae/ irc. They are looking for gigs and are planning a European tour for the end of the year. Anyone who can give them a gig contact Lloyd/ 43 Burford Rd/ Forest Fields, Nottingham.

SUBSTANDARD are recording a new demo soon and should be touring in August with **OI POLLOI**. They still have two demos available from Sean and it's the same address as **SLUM GANG**. **THE LOSERS** have a split 7" out now with **COITUS** on Fluffy Bunny Records/ 4 Brackendale Grove/ Harpenden, Herts AL5 3EJ. They also have a 7" coming out on Tribal War and European dates with **COITUS**. **BOB TILTON** have no demo, no vinyl but plenty of enthusiasm! Desperate for gigs anywhere for petrol (+food?) So get in touch with Simon/ 67 Blackscotch Lane/ Berry Hill, Mansfield, Nottingham NG18 4PF or call Simon on 0602 243278.

Godsend Records, run by Simon of **BOB TILTON**, will release a compilation LP before the end of the year and something from **BOB TILTON** will follow that. The **DOWNFALL** 7" is still available for £1.60 ppd UK $5 Rest from Godsend/Simon, same address as **BOB TILTON**. For gigs in Nottingham contact Simon or Andy on 0602 205152.

MUGWUMP are a pop punk kind of band that play a lot of shows locally and have a demo available from Dom/ 74 Bingham Road/ Radcliffe on Trent/ Nottingham NG12 2FL. They are also about to record a self-financed split 7" with **KIDS AND FLAGS** from Durham. **SPITHEAD** mix punk anger, ska and mid 80's guitar indie bands for an energetic dance sound, they have a 10 song demo out *Rant Music For Vexed People* for £2.50 UK from J. Middleton/ 18 Addison Rd/ King's Heath, Birmingham B14 7EW.

Moving further South, **UNDERSTAND** have their debut 7" out on Armed With Anger Records, they play melodic style hardcore with a nod to Quicksand, even more so their newer material. They just recorded a 2 song demo for Sony. Understand/ Jon, 31 Harrogate Road/ Hockley, Essex .Straight edge band **STAND OFF** have recorded their debut EP which will come out on Germany's Crucial Response Records, they also feature members of **UNDERSTAND**. The 7" reminds me of Resurrection in places.

FABRIC look set to release their 3 song debut EP on their own label called Wholecar Records, after an excellent debut demo, then they look set to record for Doghouse Records. Whole Car/Fabric/ 130 Talbot Road/ London, W11 1JA. **STRENGTH ALONE** had called it quits but they are practicing again and look set to record a second EP possibly for Conquer The World Records.

HARMONY AS ONE have called it quits after being stigmatized with one of their band members becoming an active fascist. However band members have gone on to form (minus the fascist) **SCALPLOCK** which mixes Helmet with Infest. Their priority is to make money for the American Indian Movement and other native people's organizations. There was a **HAO** 7" recorded which may still see light of day and will be a benefit for A.I.M. **SCALPLOCK** members also do a Skinny Puppy style band called **TOXIGEN**. **ONE FOLD** are quite a new band with Sheer Terror, Integrity influences, they have recorded a 3 song demo, Spencer also puts on shows in London. One Fold/ 28 Rutland Rd/ Woodhall, Muswell Hill/ London N10. **ELMERHASSEL** are ex **PERFECT DAZE** and they play melodic hardcore with a 12" on Vinyl Japan. **CHOCOLATE** features ex **STUPIDS** members and are touring Europe.

DECADENT FEW are a band who have been around years and still going strong, fastish punk with one of the strongest sounding female vocalists around. their latest release was a couple of years ago, a 12" on Full Circle Records. A really good raucus thrash band is **COITUS** who have a blistering tape available. Another active band that play in the same vein are squat rockers **DREAD MESSIAH**, they also have a tape out but I don't have their address. They recently toured the UK with Pissed from Minneapolis. **SUICIDAL SUPERMARKET TROLLEYS** play catchy sounding raucus punk rock, they had a single out last year on the Swiss label, resistance Productions, but only seem to do gigs every few months these days. **TRENCH FEVER** is another pretty good early 80's style band who are still about but don't gig so often now. **HORSEMEN 4**, energetic, snotty, in yer face punk rock for the 90~s. A few other newish bands are **SELF DESTRUCT** who are sort of early 80's Britpunk, **97A** have a fun and furious tape available, **NIHILIST REALITY** play noisy stuff but with plenty of variety and are heavily involved in the squat scene in London.

OLDER THAN DIRT have a new EP *New Age of Rage* on FNG Records available from Andy Malloch/ PO Box 1/ Winchester, Hants SO21 2SB. **PSEUDO HIPPIES** have a 7" out and an LP/CD to follow sometime in the future showcasing their bouncy guitar pop punk! Contact Kris/ 5 Henryson Rd/ London SE4 1HL. **JOEY FAT** play eclectic, moody, chuggy, bouncy music with fucked up all over vocals. They have a 7" out, so write to them at 1 Chandos Rd/ Tunbridge

Wells, Kent TN1 2NY.

SAND is a new band that features ex members of **ICONS OF FILTH** and **NO CHOICE**. Their debut 3 song EP *Lever Neurosis Hysteria* is out now from Sand/ 36 Brynfedw/ Llanederyn, Cardiff CF3 7PP.

HERB GARDEN have a 3 song 7" out on 42 records, they're described as power pop punk. Also they have an LP *HMS Disaster* coming out on WOW Records. This summer they will tour Europe, UK and Ireland. Herb Garden/ 42 Records PO Box 48/ Greenleaf Bookshop, 82 Colston Street/ Bridtol, Avon. **SHUTDOWN** have recorded their debut LP for Boss Tuneage Records and maybe touring Europe.

MAGGOT SLAYER OVERDRIVE and **CORPUS VILE** have a split LP coming out. **ZYGOTE**'s LP is being repressed. **NESSUN DORMA** are on a Euro tour. Thinking Time Records have three releases out; *Be Yourself* is a 25 track C60 cassette from this hardcore band, music ranges from pop punk, hardcore, thrash and experimental pieces. £1.70 UK, £2.20 Europe and £2.70 Rest. *Time To Think* features 9 raw energy works with melody, harmony and rhythm. *On Second Thoughts*.

National zines: ***You're So Hideous*** was formerly ***Raising Hell***, 2 issues have been put out, and if you are familiar with Raising Hell, then that's basically YSH, news on squatting, politics and bands, as expected a long and interesting punk rock read. **YSH** c/o Box 0/ 121 Railton Road/ London SE24.

Snaff has reached issue 14 and usually sells for 10p, loads of noisy punk rock, thrash, anarcho stuff. Roddy and Tish/ 27 Brindley Close, Trafford Road/ Eccles, Manchester M30 OHZ. ***666 and a Half*** is one of my fave zines, and Steve's been at it a fucking long time, issue 10 is out and it's a special 'Kill a crusty for Sid' issue, loads of punk, hardcore and thrash stuff. Steve/ 111 Farningham Road/ Caterham, Surrey CR3 6LN. ***Ripping Thrash*** is another long running UK zine done by another Steve, loads of attention to foreign not so well known bands and scenes as well as interest in the home front; issue 8 features **MTA**, **ONE BY ONE** and **DECADENCE WITHIN**. Steve/ 25 Elms Road/ Stapenhill, Staffs DE15 9AQ. ***Suspect Device*** is another fucking long running zine, this one has reached issue 18 featuring **WAT TYLER**, **GLUE**, **JOEYFAT** and loads more. Mainly interested in the tuneful side of punk and hardcore. Tony/ 24 Windrush Rd/ Millbrook, Southampton, Hamps SO1 9DD. ***Read It*** is a cool long running anarcho zine that is finishing with this issue but promise a new joint publication with Words of Warning, #7 features Nomeansno, **CORPUS VILE** and loads of politics. c/o Box 8, 82 Colston St/ Bristol. ***Simba*** is a cool straight edge, vegan zine done by Vique, mainly articles and thoughts with a few band interviews; issue 5 is out now and it's a worthwhile read. Vique/ 20 Brangwyn Way/ Brighton, Sussex BN1 8XA. A zine I like a lot, ***Attitude Problem***, issue 25(?) features Downcast, **FABRIC**, **IRONSIDE** and more, a well cool zine from Steve/ 29 Hastings Rd/ Colchester C03 4SD. This is a run down of a few of the UK zines, for a more in depth look, check out my publication, ***How We Rock***, also note enclose money or irc for a reply or else you won't get one, ok.

Moving on to a few buildings and collectives: **121 Bookshop** is an information, book shop and anarchist centre in Brixton. It has been a squatted centre that has been running for more than 12 years. It's used as a focus for local community action with an unpaid collective with no funding from anyone. They've faced numerous eviction notices and constant harassment but they have remained a centre for squatting/housing and poll tax advice, strike actions and more. They also have a cafe, video and film nights, meeting spaces and they distribute information locally and nationally, so send stuff to them. When in London, phone and find out their opening times. **121 Bookshop**/ 121 Railton Road/ Brixton, London SE24. Telephone 071 274 6655.

56A is another anarchist info book shop and this one is situated in The Elephant and castle. They are also a vegan wholefood co-op and record store. They have the latest info on squatting, anti-facism, hunt sabbing, indigenous people's struggle. Open Mon, Thur and Fri 3pm-7pm. 56 Crampton Street/ London SE17.

1 IN 12 Club is a long running collective run along socialist/ anarchist lines, they have been in existence for over a decade and have just celebrated 5 years of owning their own building. Regular punk/ hardcore shows are held as well as all night raves, discos etc. 1 In 12 Records is putting together its next compilation LP of bands that have played the building. The next one will feature **DOOM**, **CONCRETE SOX**, **DISORDER**, Scraps, **SORE THROAT**, **DISAFFECT**, Hiatus, Resist, **VOORHEES**, **KITO**, **IRONSIDE**, **SUBMISSION**, **DECADENCE WITHIN**, and loads more. Other collectives that operate within the club are, The Rave Collective, Publications and Booking Collective. The cafe is still running and is open daily from 12 noon - 3pm.It's also open in the evenings apart from Monday and Tuesday. The club has just formed a football team and entered the local league so wish them luck! **1 In 12 Club**/ 21-23 Albion Street/ Bradford, BD1 2LY/ Telephone 0274 734160.

OK, that's all for now, check out my zine ***How We Rock*** and my band **IRONSIDE**! (Cheap Plug) Bye
Nick/ PO Box 476/ Bradford, BD1 lAA/ UK

Well, there hasn't been a Pittsburgh scene report in years, so since I have a hangover, I thought I'd put myself to the task, so bear with me. There have been a lot of great bands doing things in this town and putting out some really great records, but you'd never know it. A lot of out of town bands have had bad experiences in this town in the mid-eighties and word has spread that there ain't shit going on here, so many touring bands avoid this place like the plague. I encourage you to talk to bands like Screeching Weasel, The Dread, Artless, Naked Aggression, and Neurosis. They all had good shows here and made some friends so ask them and you might change your mind.

Let's do the unconventional scene report stuff first. The main neighborhood for punk rock action is Oakland. It is the university quarter of town so there are plenty of bars, book and record shops, and cool places to eat. Most shows that go on are in or near this neighborhood, and it is also where the punks hang out. The only regular all ages venue here anymore is the university, so if ya come to town look for the signs to Oakland.

Forbes Avenue is the heart of Oakland and a great place to meet folks. On Forbes between Atwood St and Oakland Ave, you'll find **Jerry's Records**. It is a veritable gold mine of precious vinyl. All the losers that are dumping their vinyl for CD's sell it to Jerry, and you pick up on all kinds of cool stuff, rare items too. Prices range from two bucks on up so be prepared to plow through the racks to find all of your favorites. Dewey is the coolest, so stop in on a Sunday and say hi.

Across the street is **Ice Nine Publications**, they handle lots of great books and fanzines. They discount the stuff every day and can special order almost anything. They also buy and sell used books. There is an ajoining record store full of indie rock and local records, and a used clothing shop, too. Check them all out!

Next door to Ice Nine is **Sito's Sandwich Cafe** where they serve great falafel and hummus, the place is small, but the food is good and they are always giving you something free to try, and they hang flyers for local punk gigs. On Forbes Avenue is **Schwartz's Bagels** — a truly delightful place to eat. They make the biggest, heartiest bagels, and even have vegan sandwich options. There are TWO Indian restaurants with all you can eat lunch buffets on Atwood Street: **Delhi Grill** is cheaper, but **India Garden** is better. The all-out landmark in unique Pittsburgh dining is the **Original Hot Dog Shop** where they sell french fries by the bucketful. A large fry from them takes at least three really hungry people to consume, and their extra large requires an army. They sell pizza for three

bucks for a whole pie, and sell take out beer. What more could you ask? It also happens to be a great place to get shot on a weekend night, so use your better judgement.

There aren't any steady venues that do in-house booking for punk bands, so if you want to play in town, you have to contact one of the bands. That is the one thing that this town is blessed with. Lots of kick ass bands. Everyone here tries to work together on shows and things, and most of the bands hang out together, so just call someone.

Chris Henry is the tattooist of choice for most punks. He works at the **Fineline** tattoo studio in Mount Oliver.

SUBMACHINE have been around the longest and are one of the best bands in town. They play high energy churning punk along the lines of Poison Idea. All of their shows are loud, drunk, and sweaty, and not for the timid or easily offended. Some folks might recognize them from their tour of the West Coast this summer. Toby (ex-Filth) has just moved to town to play the drums for them. Their bass player also runs **Rust Records**, which puts out their stuff, and some compilations. Their new seven inch, *Sex Deterrent*, will be out by the time this gets printed.

ANTI-FLAG are relative newcomers, even though the band has existed in some form for years. Justin and the lads kick out really great old style punk and a diverse mix of other styles that will really surprise you. **LIVERBALL** just released an EP on **Ripe Records** (the fastest growing label in the city). **LIVERBALL** has a Stooges style rock thing going on and they play in town regularly. **WORMHOLE** also just released another single on Ripe, and they have been playing a lot both in and out of town. They play a really heavy punk/hardcore mix with awesome female vocals. Their singer runs Ripe, and is a good contact person for any of those bands. **THE BAD GENES** are also in the Ripe family and have just released another EP. They play catchy old style punk and are often seen playing in suits and ties. They are playing all over the East Coast throughout the winter, and were just featured on a comp record in *Ox* magazine in Germany.

AUSROTTEN has gotten a new guitar player and will be releasing a record in November. Their Discharge style leather and spikes punk rock has won them many fans in New York. They are always out on the road playing somewhere, so check them out if they come to town. **GANGBANG** are a new band made up of many familiar faces of long time scenesters. They play really heavy hardcore with an occasional reggae number and are absolutely intense live. They have a demo tape out, and are planning on a record in the near future.

THE INEBRIATES are just starting out, and I haven't heard them yet, but AUSROTTEN said they were good. **THE ADDICTS** are Pittsburgh's answer to Johnny Thun ders & The Heartbreakers. They play every week in some different club, that swore it would never have punk bands, then they pack the place, and it starts booking punk shows. They are great and fun and drunk and on drugs.

WIGGY isn't a band, she's my old roommate, but if you go to any show, she will usually sing a song with one of the bands. All of the bands have songs that they do for Wiggy to sing, so don't be surprised if you see her. **THE INSIGNIFICANT** are from Altoona, PA and they fucking rock, too. They will have a second EP out on Vandal Children Records of Connecticut, this fall/winter. **CHAOS BRIGADE** is a crusty/Discharge-y kinda thing from nearby, they are the folks behind ***Warfear*** zine. **PLOUGHMAN'S LUNCH** aren't exactly punk, they do an Irish folk influenced rock thing, but I love to get really drunk and go see them. I suggest yous do the same. There are other bands that I may have missed, but these are the bands that I know, and see: the bands that play the shows and work towards putting on shows and stuff. If you weren't listed, write yer own damned scene report.

There isn't too much zine action going on. Chuck, who has been doing ***Vietnam Never Happened***, is in law school and has little time for publishing anymore. Next issue around Christmas. ***The Wastebasket*** is a little, free booklet type deal filled with humor, and some reviews, and other assorted crap. The editor has been seeking contributions to liven it up a bit, so it wil probably grow into a fine magazine. ***Flowers For The Dead*** is doing its next issue in English and Spanish and has interviews, reviews and such.

The coolest radio shows are done by Father Mike and Chuck VK on 98.5 **WPTS**. Saturday nights are the hunka burnin' punk rock madness. **WRCT** has live local bands playing on Mondays, including most of the above.

There is more I could say about this town, but fuck it. Contact addresses are listed below. Cheers and thanks.

Sean Whelan/BAD GENES/ PO Box 71275/ Pgh, PA 15213.

Bands & Labels: SUBMACHINE/ PO Box 81942/ Pgh, PA 15217; ANTI-FLAG/ contact Ripe, LIVERBALL through SUBMACHINE; WORMHOLE/Ripe Records/ 1739 E. Carson St, Box 205/ Pgh, PA 15203; THE BAD GENES, PO Box 71275/ Pgh, PA 15213; AUSROTTEN, PO Box 71287/ Pgh, PA 15213; GANGBANG/ contact Ripe; INEBRIATES/ contact AUSROTTEN.

Radio: Mike Ivan/ WPTS 98.5 FM/ William Pitt Student Union, Fourth Floor/ Pittsburgh, PA 15260.

Zines: Just contact me—I don't have the addresses handy.

Tattoos: Fine Line/ 131 Brownsville Rd/ Pgh, PA 15210/ (412) 488-7787.

By the time you read this **HEROIN** would have played thier last show at a big hall in Hillcrest with the East Bay's Spitboy and the East Coast's Universal Order Of Armageddon and San Diego band **BOILER MAKER**. But don't be too sad because from out of the ashes of HEROIN many new bands have risen. Aaron the drummer has been playing with the band **ANTIOCH ARROW** for a while now. They have a 12" on ravity Records and are pianning to record a new one very soon. They also have toured the U.S. last summer and are planning a other one for next.

Scot, the guitarist, has joined up with Mario from 411 and C from CANDLE to form the band **CLICKITAC ICKITOUE**. They have been playing shows and have some record plans in the works.

Ron has been busy with Grant and Brian also from CANDLE to form **SECOND STORY WINDOW.** They have just put out a record on Gravity and are trying to book a real long tour of the US and Europe next year.

Not all bands in San Diego are spawned of this common root. The band **POWERDRESSER** has been around for some time now and they have just released a 7" and a 12" on Negative Pulse records. The vocalist and guitarist of this band is really strange and it shows on their records.

HEAVY VEGTABLE has just put out a 7" on the Way Out Sound label and it's worth a listen if you see it around. The guys in this band have had thier hands in a lot of San Diego bands for a long time. There are also some neat female vocals on that record.

There are a lot of really good live bands that have not put any vinyl out yet. The **CREEPS** and **DAFFY** have been wowing crowds with their crazy punk rock antics for a while now. And if you plan to be in San Diego look for flyers for the band **PUNISHMENT** and go to the show—you won't be dissapointed.

A big club named SOMA just closed down and it should be interesting to see what all the bands who only played there are going to do now. There are, however, many other places to play in San Diego. The main stay of hardcore and punk rock shows has been **The Che Cafe** for some time now. They put on all ages, $5 shows all the time . But lately they have run into a little trouble with insurance requirements. **915 E St.** has been putting on $2 shows with all the mony going to touring bands, and the upkeep of the place. There are also a lot of 21 and up bars in San Diego. The **Casbah** provides live entertainment for the drinking crowd with bands like **FLUF**, **RUST** and **INCH**.

There are many good places to eat in San Diego, but if you can only visit one make it **Faque Burger** in the college area. They make one of the best veggie burgers I've ever had. Grant Reine.

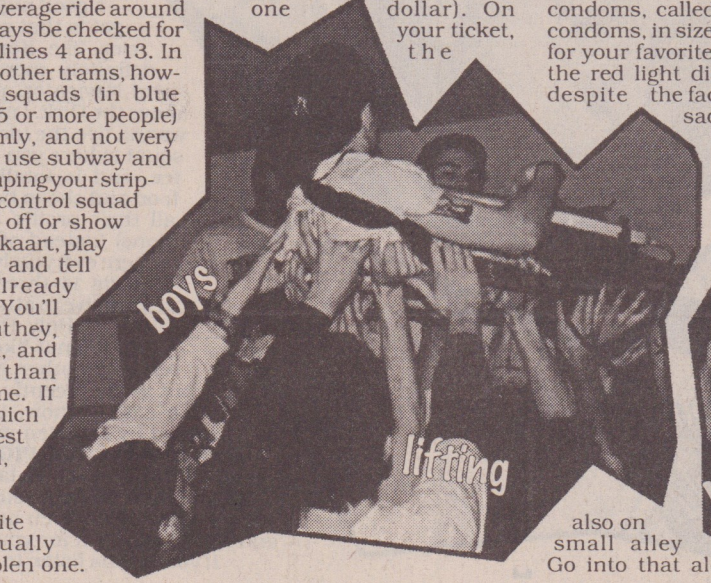
Addresses:

Scene reports

Gravity Records/ PO Box 17052/ San Diego, CA 92177; Wrenched Records/ PO Box 2096/ Del Mar, CA 92014; Negative Records/ PO Box 907111/ San Diego, CA 92169-2711; The Wayout Sound/ 2284 Manchester Ave/ Del Mar, CA 92007; Che Cafe/ 619-534-2311; The Casbah/ (619)294-9033/ Lou's Records/ (619)753-1382.

Hello dear reader, I'm back again with a scene report about Holland, or more specificly, the Amsterdam area.

Let's start with some tourist information. Being a punk-traveller, you're most likely to enter Amsterdam by train (hiking is perfectly okay, too, in Europe, but not much for me to explain here), so the first thing you'll see is the Central Station. As soon as you get out to the station's square you'll see on your left a huge amount of buses, and both on your left and right there are trams (electric-powered streetcars). On your left is also the subway entrance. To get around, you can walk (Amsterdam is pretty small) or use public transport. Remember, when you walk around, we have a lot of canals and they are build in a circular manner. This means that following the canal is not always a smart thing to do; taking turns will make you go straighter than you initially think. Well, you gotta find out for yourself. Public transport is cheap, although using it a lot can cost you a lot. So here's what you do: you buy a 'strippenkaart', you need that to get on to trams or buses anyway. You'll have to stamp your strippenkaart each time you get on and it will give you 5 to 7 rides (making an average ride around one dollar). On buses, you will always be checked for your ticket, as well as on tramlines 4 and 13. In the subway and all the other trams, however, the control squads (in blue uniforms, always 5 or more people) only get on randomly, and not very frequently. So just use subway and trams without stamping your strippenkaart, and if a control squad gets on, either get off or show them your strippenkaart, play the stupid tourist and tell 'em that you already bought a ticket. You'll have to stamp it, but hey, it's worth the risk, and always cheaper than paying all the time. If you wanna bike, which actually is the best way to get around, you can rent one (a store called MacBike is, despite their name, actually okay), or buy a stolen one.



You can buy a stolen bike for around 25 guilders (that's $13), but you need a lock too, which will set you back another 25 guilders. However, you can sell your bike to another tourist or a local whenever you leave. So where do you get that bike? Well, you buy one off a junkie, outside the 'mensa'.

The mensas are cheap student restaurants, owned and subsidized by the University of Amsterdam, and since you've just arrived, and you're probably hungry, you wanna go there. For $4 you will get a complete meal, including soup. You can choose between meat, fish or vegetarian, but they're only open on weekdays between 5pm and 7pm. There is one at the Roetersstraat, opposite of number 8. You can enter through a bar called 'cafe Krater'. The other one is at the Oudemanshuispoort, which is more downtown, and this is the one where you can buy bikes off junkies. I guess the junkie business hours are also 5pm to 7pm. After that, the junkies move their butts and bikes up to the Hooghstraat or Damstraat. Besides the mensas, there are also squat-restaurants, cheap and totally PC. Since opening hours vary from squat-restaurant to squat-restaurant, you better ask information about that at a squat-info-bar. There is one near the central station. If you're on the station's square, go straight onto Damrak. Then take the first alley on your right, the Haringpakkerssteeg.

You'll find a decent record store there called Boudisque. Mostly CDs, but a very good selection of indie/alternative music. From there, you make a left onto the Nieuwendijk, a pedestrians-only area. After a while on your right hand there will be an alley, the Nieuwe Kolksteeg. In that alley at number 11 there is a squat-info-bar called 'De Kolk', which is open each day from noon till 7pm. Any information concerning anything that has something to do with squatting can be obtained there. In the info-bar you can also get coffee, cheap sandwiches and so on. There's also a large amount of books and zines that you can read (a lot of them are in English, so you'll be all set).

Now you know how to get around and be fed, you'll still need a place to stay. Amsterdam has tons of cheap hostels. If you go straight from that alley with the squat-info-bar you'll hit the Nieuwezijdsvoorburgwal. On this street on your left is a youth hostel called Bob's. Some others that are worth checking out are the Hans Brinker Hostel in a really lively area of town, and the Sleepin/Arena which is very nice 'cos they have a large information center—and it's also a club with lots of alternative music shows. I guess all of 'em will set you back about $10 per night.

So what's left to check out? There's three interesting record stores: Get Records in the Utrechtsestraat; Forever Changes in the Bilderdijkstraat (ask for the punk bins at the counter. He has a fairly cheap European/US punkselection from '75 up till now); and than there is the Nooit Meer Mailorder, run by Marcel, who sells records directly from his livingroom (if you give him a call around dinnertime you can drop by, although he doesn't live downtown. He is really friendly, and the number is 6909283). Another cool shop is A Space Oddity, which sells TV-toys, sci-fi toys and so on. Tons of Star Wars and Godzilla stuff, and it's not expensive. Jeff's shop is located on the Singel, just off Damsquare.

Further on, Amsterdam is known for its drugs and its sex (industry). You can get hashish and grass at every 'coffee shop', but quality varies between shops. As far as I know, the Grasshopper shops are reliable, but hey, you can give all of 'em a try if you wanna. There's more than 450 of these so-called coffee shops. Don't ever buy drugs that are offered to you on the street; the quality is very, very poor. In the Warmoesstraat (parallel to Damrak) there a shop that just sells condoms, called 'Gulden vlies'. They have a wide range of different condoms, in size, color, strength, flavor and packaging. Get a gift there for your favorite person back at home. This shop is on the fringe of the red light district. You definitely wanna check that out, despite the fact that—to a certain extent—it's rather sad. Basically, the red light district is the entire area between central station, Damstraat, Warmoesstraat and Zeedijk. When you go out there, please watch your money and passport (it's worth a lot of money), as there are pickpockets all over the place.

If you are on the Nieuwezijdsachterburgwal, walking towards Damstraat, on your right hand you will see a coffee shop, the Bulldog. Right before that, also on your right hand, there's a really small alley (about two feet wide, I'm not kidding). Go into that alley, and be amazed. On the Amstel, which is

on the other end of downtown, near Get Records, at number 47 there's a store called Mail And Female. This shop started out as a mailorder—by and for women—doing really nice sexually-related products. They recently opened this shop (women-orientated, but both genders can find interesting stuff) and carry all kinds of different goodies like vibrators (tons of 'em), eatable undies, body stockings, nipple clamps, nice lingerie, high heeled shoes/boots, vibrating eggs to insert, magazines, videos and so on. The shop is really cool and they carry high quality stuff. The women that work there test all the products, and if they don't like it, they don't carry it. The Roxy is on the Singel, near the Rembrandtsplein.

This is a danceclub (there is a gay night on wednesdays I guess) where wild things are happening, varying from nude people dancing to fistfucking girls on the stage. There are some cool gay bars on the Rembrandtsplein, which are also fun to hang out in if you're hetero. The 'It' is a great club (check out the photographs they put on the outside wall), and the Chez Manfred is a mellow gay bar. The rest of that area is one big, expensive tourist trap, so stay out of there.

In the squat/alternative scene there's De Trut, a gay bar/club for males and females, and not really for heteros. Ask for the address at the Kolk's info-cafe. You might also wanna ask for the address of the Binnenpret, which is the first and only squatted sauna that I know of. Monday night is ladies night, the rest is mixed. It's really cheap, too.

If you wanna get tattooed, go to Tattoo Amsterdam. If you're leaving the aforementioned Boudisque record store, go straight, cross the Nieuwendijk, and there it is. Ask for Sjap, who is a totally wacko guy, into punk rock for over 10 years now and into the SF 49ers. He is a hell of a great tattoo artist. He likes to do weird stuff, and really likes it when you come with your own designs. Plus, he's not really expensive and fun to hang out with. I guess that is also important if somebody is sticking a needle into your body for a couple of hours. If you wanna get pierced, go to the Body Manipulation Shop. They're located close to Tattoo Amsterdam, and the work there is 100% clean and reliable. Ask for Sean, he's friendly and tries not to hurt you.

Since I'm not the tourist information center, you gotta find out about other, more mainstream, interesting things to do by yourself, but check out the Waterlooplein fleamarket, the riksbioscoop (movies for $1.25), the Vondelpark (the movie museum is in this park and they always show obscure movies, most subtitled in Dutch, not dubbed..., and yeah, the park is the most dangerous place at night that I know of in Amsterdam, so...), Anne Frank house, rent a peddleboat for a canal trip, go to musea (Stedelijk museum for contemporary art is great), well the list is virtually endless. There are some magazines around that give listings of what's happening. You can check the *Time Out Amsterdam* that has a pretty complete listing.

So let's move on to the punk thing. We have some halls/venues where you can catch some shows. First of all there's **De Dirk**, a squatted concert hall. It's located in the Dirk van Hasseltssteeg, and belongs to the aforementioned Kolk. They have shows every 2 weeks. There are usually posters put up in the alley, so check those for details. It's volunteer run, non-profit, and every show costs $2.50, no matter what bands and how many of 'em are playing. They have had local bands (like **NRA, MANLIFTINGBANNER, YAWP!, HUMAN ALERT, DANCE CLEOPATRA, TRIBEZ OF IDIOTZ, BREAKSTEP**), other Dutch bands (like **SEEIN' RED, CHRONIC PATROL, UNION CORE, RATMORBIDE, COMBO KNUS & GELIG, AGITAZELTOR**) as well as foreign bands (like Russian Jazz, Jawbreaker, Pissed, Downcast, Hiatus, Supertouch, Four Walls Falling, Citizen Fish, Tribe 8, Witchknot, Health Hazard). They have been going for over a year now, and turnouts vary between 100 and 350 people. Bands get a guarantee somewhere between $50 and $150, depending on their costs, so if you wanna play, you can get in touch with them through me.

A thing that's has become very popular in the last couple of years is selling records at shows. People show up with bins of records for sale. At some shows at the Dirk you can find Marcel, Aziz and Edwin selling records. Remember that this happens all over Europe, so bring money to shows if you are looking for records. On Thursdays, the Dirk changes into the Sissy, a gay bar for males and females. Well, where do you find that, besides here, a squatted gay cafe? Then there is **Vrankrijk**, a squatted bar/hall, at the Spuistraat. They have a show once every three weeks, but the bar is open each night, and they have a dance night on saturdays. There's are tons of weird shows at the **In It**, which is located outside the Vondelpark at the far end. Posters are all over town for the In It so check those out. Not far from there is **PH'31**, at the Prins Hendriklaan 31. They always have cheap shows, jam sessions, they even have weird punk bands playing there. Usually on Wednesdays there are shows at the **Korsakoff**, a bar on the Lijnbaansgracht. This is also a good bar to pick up or to be picked up if you're hetero.

Further on we have the commercial halls, **Paradiso** and the **Melkweg**, both located near the Leidseplein. Shows are never under $8 (well sometimes at the Melkweg it's cheaper), but I have to say that both venues guarantee a good night out. What I don't get is that punk booking agencies like Konkurrent (who are definitely more punk than Mad and Navigator) prefer the Melkweg above the Dirk. I mean, hey, if you still wanna live the ideals, why not play a squat (where you get a $150 guarantee, and is totally DIY, with cheap food and cheap beer, that gives away all their profits to needy organizations) instead of a commercial hall (where everybody has to be paid and the gig is three to four times as expensive to attend). I mean, a band like the Holy Rollers can play the Dirk, it's not like they need a 500+ venue. Another good place to hang out is the recently opened **Soundgarden** cafe (I know, the name is lousy), owned by Maarten who used to sing for the great band **NO PIGS**. The bar opens at noon, stays open till late (2 am), and you can meet all the scenesters there, play pool, shoot some darts, even bring your own tapes and they'll play 'em for you.

If you wanna listen to the radio, turn your

dial to 97.2 FM and you'll find **Radio Patapoe**. Most shows are in Dutch, but some are in English. It's a pirate radio station that has been on the air for a number of years now. They broadcast every day, usually starting around 4 pm till about 2 am. The shows they put on vary a lot, there's one real punk show on Mondays from 8 pm till 9 pm, called "Hard Edge Radio". It's not just a straight edge show, it covers all areas of punk. Other shows they have are male/female gay shows, reggae shows, talk shows, squat news broadcasts, a blues show, a 60's punk show, a metal show, you name it, they have it. If you understand Dutch, check out "Mannen Als Een Warme Douche", Mondays 7 pm till 8 pm. Totally wild! Bands, labels: feel free to send in stuff, everything (besides fascist/racist stuff) gets airplay. Radio Patapoe/ Postbus 3369/ 1001 AD Amsterdam/ Holland. Pirate radio will never die! If you have problems receiving the station and you have a stereo receiver, switch it to mono-mode. This will improve your reception. It should be possible to receive this station in a 20-mile radius outside Amsterdam.

Some bands should be mentioned here. If you would have asked a year ago which bands from Holland were worth checking out, I would have answered **MANLIFTINGBANNER** and **SEEIN' RED**. Well, both of these bands still kick ass, but the new runners-up are **NRA** and **HUMAN ALERT**. **MANLIFTINGBANNER** members live all over the country, so it's hard to tell you were they're from. They have songs out on several compilations, a 7" from 1991 called *Myth of Freedom*, a 10" from 1992 called *10 Inches That Shook The World*, and rumors are that an LP is in the works. They don't play out a lot anymore, basically due to the facts that Michiel, their singer, is working on his masters degree, and is very active in the GIS, an international worker's group, and that Paul and Olav—the two brothers from **LäRM**-fame—have regular jobs now. So if you can see them play, grab that chance, it's one of the few bands that's really worth seeing. They are a bunch of maniacs when they're up on stage. If you don't know them by now, you should check them out, they are definitely one of the best bands from Holland, ever. Fast, furious and intelligent.

Also **SEEIN' RED**, who come from Amersfoort, don't play out that much anymore, basically for the same reason, 'cos Paul and Olav play in this band too. They released two 7"s and one LP, all called "untitled", a split 7" and a new 7" called *It Takes Three To Fuck Shit Up*. Their powerful but not really fast music with the pissed off type of lyrics makes you forget that they're all in their thirties and gives you the punk feeling that so many bands lack nowadays.

The **NRA** come from Amsterdam, and despite the fact that no one knows what **NRA** stands for, we think that it means Not Really Attractive (cuz their singer is a real hunk). They play a sort of surf-style kinda punk, but with a definite rough hardcore edge to it. I always think of it as a combination of the Misfits and the Descendents. They have a CD out and a 7" on the Dutch GAP label. Check out that 7", it's really good. Live, they are more than just witty, 'cos besides that, they're also tight, fast and fun to watch. I personally have seen 'em over 15 times and I still like 'em.

HUMAN ALERT hails from Haarlem and Amsterdam. They are the punkest band to come out of Europe since 1987. They combine humor with intelligence, good songs with speed, raw chords with power. They have two singers, one of 'em also plays trombone, and they fuckin' rule. Most of their songs are in English, some are in Dutch. They released one 7" and a demo cassette. In the very near future a split 7" with both **HUMAN ALERT** and the **NRA** will be released. If these aforementioned four bands play on one bill, you can be sure to see one of the best gigs you'll ever see!

I will go over some other bands that are worth checking out. **YAWP!** also comes from Amsterdam, and they have one LP out on Revelation Europe's own label, Down to Earth, together with the label from Hoorn called LMOOR. This LP is called *The World According To*. With male and female vocals and ex-members from **DEADLOCK**, **GEPOPEL** and **FUNERAL ORATION**, you almost can't go wrong. In a Bad Religion style, they deliver 12 songs with more than intelligent lyrics. And live, they're pretty good, too.

From Amsterdam, comes a ska band (with ex-members from **BETRAY** and **TRIBEZ OF IDIOTZ**) called **DANCE CLEOPATRA**, who have a demo out. Also from Amsterdam, a band called **SEXDRIVE**, with the former editor of *Lucky 13* fanzine, a member from **MANLIFTINGBANNER** and a former **BETRAY** member. They play heavy hardcore, varying from very slow to very fast, and are real powerful.

MAUSER FK has been around for a couple of years now. They have an ex **BGK** member on drums and an editor of *NN* (an independent radical left wing newspaper) on guitar. Their sound can be described as a more punk and powerful Victims Family. They put out a very interesting demo, which actually should be released on vinyl (or CD). John from Econochrist thought that their bassplayer looked like a freak....

Another band with **BETRAY** and **MANLIFTINGBANNER** members is **MOMENT OF TRUTH**, a straight edge band, with the chugga chugga sound that's so familiar, but they're actually good and quite original. By the way, **BETRAY**, who split up in 1991, did record a second 7" in that same year, and they're probably putting that out in early 1994. It should be called *Ancient History*. The packaging is incredible, and they're only gonna make 500 copies, so keep your eyes open for that one. A band with punk roots is **SMOOCH**, but they're actually too emo to be mentioned (oops, I did mention 'em). **KEES SMIT** is our only real punk poet, and he performs with and without bands. He has a guest appearance on **NRA**'s CD, *Is This For Real*. And no, he's not Henk Smit's brother. Last band from the Amsterdam area is **BREAKSTEP**, who have been going for a while, put a demo out, and just changed their line-up. The drummer plays bass now, and the former drummer of **DOWNRIGHT GROOVY** joined them. They sound a little bit like **NRA** but definitely more punk.

From outside Amsterdam I should tell you about **FEEDING THE FIRE**. They started of as a straight edge band, and they're still straight, but also very communist. They just released a 7" called *No Submission* and that was done on **MANLIFTINGBANNER**'s own label Red Wax (the 7" is black vinyl only). They took me by surprise—after seeing them on stage a couple of times, I didn't think that they could record such a great 7". Check it out! **FEEDING THE FIRE**/ Op de knip 134/ Kerkrade/ Holland. They also put out a fanzine called *Burial*. Another fanzine worth checking out is *KAAL* from Amsterdam. (See the review in MRR 124 and you know why!)

I'm winding it up here. If you wanna get in touch with any bands from the Amsterdam area, you can write to me. If you're looking for any of the mentioned records, get in touch, I carry most of 'em in my distribution. And yeah, for my distribution, Revelation Europe, I'm still looking for people in Great Britain and Scandinavia who can carry my stuff, preferably bigger amounts. If you're interested drop us a line. Don't bother to write for a place to stay, because I always have people staying at my apartment (hi Christy, Mary Jane and Dave).

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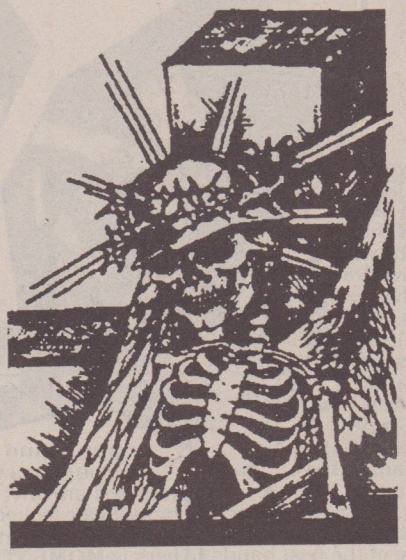

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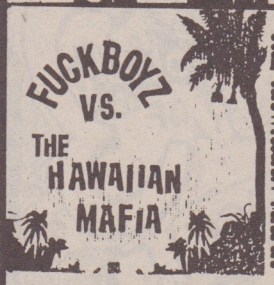

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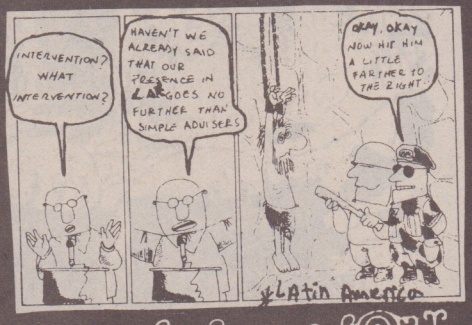

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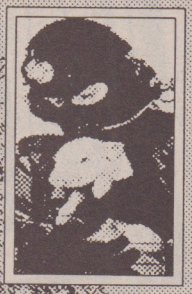

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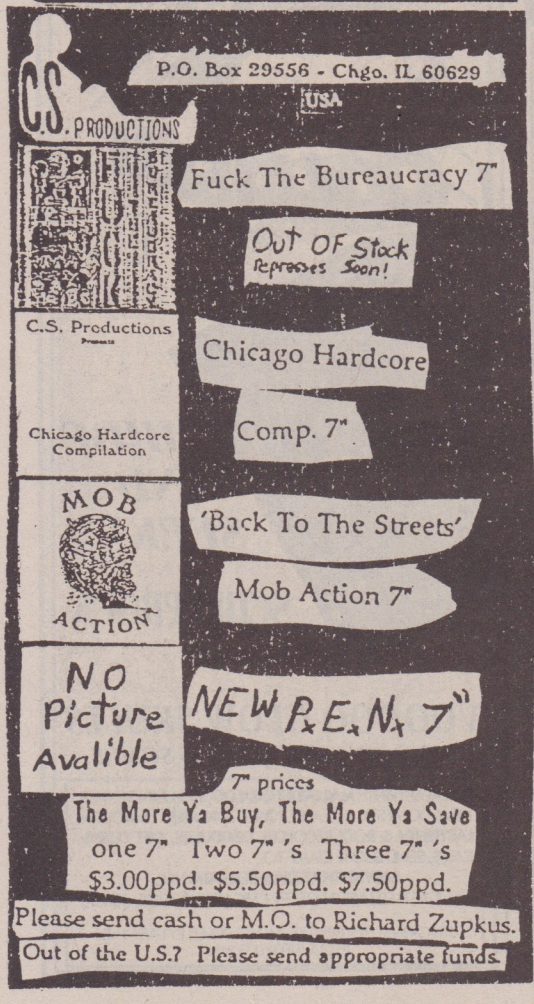

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18th pulling our chains mainly on the plains
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20th Glenwood Springs, Colorado
21st 5 die in fiery crash
22nd Riverside, Ca (w/ FYP)
23rd Bakersfield, Ca. (w/lots of rednecks)
24th San Hose-A, Ca. (fuck Xmas)
25th San Joe's, eh? Ca. (at a birthday party for Jesus Christ All-fuckin mighty) (Jord depressed) + ☮
26th Gilman St (where they wouldn't let us play last time cuz they had Green Day playing. Boy, that's really punk.)
27th Satan Rosa (w/ Lag Wagon + Face to Face + hopefully FYP)
28th Suckramento (w/ LagWagon, featuring Shawn from LagWagon! + FYP)
29th Salt Lick Shitty (w/FYP)
30th 5 die in fiery crash
31st CRapid Shitty, S.D. (w/FYP)
32nd Minot? Why not? (w/FYP)
33rd 4 die in fiery crash. Chris lives. Pawns equipment. Makes Blacklist order. Happy new year!!

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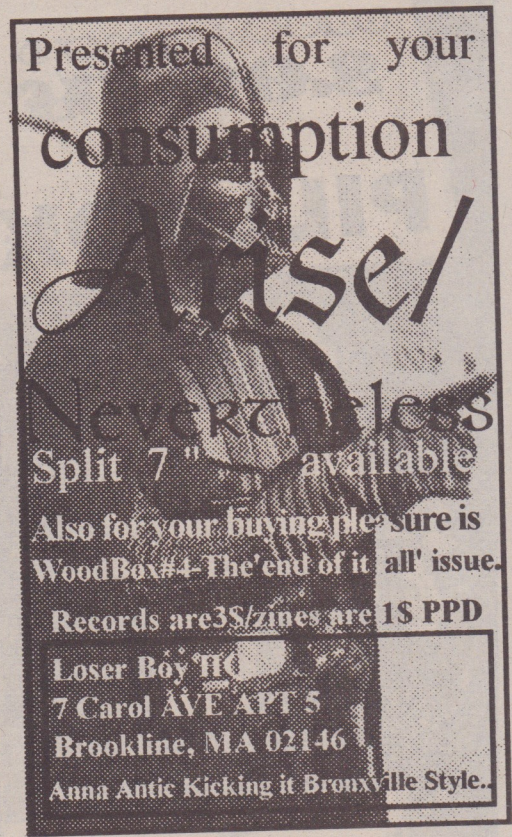

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The current Les Thugs has been ten years in the making. Three brothers (Eric, vocals, guitar), (Pierre-Yves, bass), (Christophe, drums, vocals) and a friend (Therry, guitars) from a small town in France hope a second chance with Sub-Pop will be a charm. With most of the old timers at Sub-Pop off doing stuff for the big boys, Les Thugs stands to be one of the veteran bands at the label to be next in line for global dominance.

After the band finished up recording their new record in Seattle, they swung down the coast and did a few shows with Zen Guerilla. I was lucky enough to catch their show at Brave New World in San Francisco and talked with Christophe at a burrito barn near by. Mike Galicki

MRR: Your first American release, *Electric Troubles*, was distributed on Sub-Pop and then you switched over to Alternative Tentacles for *International Anti-Boredom Front*, now your new release will be on Sub-Pop. What is the story with the flip-flop?

Les Thugs: Well, sorry if it seems a bit complicated but Sub-Pop signed us for the U.S. after they saw us in Berlin at a festival. It was the first time they had heard or heard of Les Thugs, but they really liked us and said they would like to put out a record. So in '89 they released *Electric Troubles*. Our next record, *Still Hungry*, was released in Europe, but at the time Sub-Pop had a lot of problems with money and they really wanted to concentrate on two or three bands. This was all before the Nirvana thing. So the first time we toured in the U.S. we met Jello Biafra in San Francisco and he liked us and said he would like to put out a record forAlternativeTentacles, so they put out the third record, *I.A.B.F.*. *(Note: Christophe goes on to explain how they change labels nearly every album in France and there are no bad feelings between the band and the labels)* We felt a little closer to Sub-Pop. So Sub-Pop told us they would like to do our next record. It was a hard decision to make especially because, it looks like we used A.T. when we needed a new label and when Sub-Pop was back we just said good-bye to A.T. It's actually a bit more complicated. Sub-Pop gives us a plus in Europe over A.T., like in France things started becoming really good for us because we signed to Sub-Pop, so we liked both labels for different reasons, so we just had to choose.

MRR: So is Sub-Pop going to distribute Les Thugs in Europe?

Les Thugs: No, basically we are on an English label called Decoy, which used to be Vinyl Solutions. And then we sell the licenses to other countries. In France we are on a French label and in Germany a German label. But you know the thing with A.T., the decision was really difficult to make because there was not really something wrong with A.T. It's not like we were unhappy and had to move. Both labels were interesting for us. We don't feel very good about having to choose. (long pause) We don't like for the people of A.T. to feel bad or to feel angry against us. Because it looks like at the moment we went to Sub-Pop because of the hype around this label. Personally I hope it will die down, seems to be dying down.

MRR: When a lot of people think of Sub-Pop, the picture that comes to mind is a bunch of long hairs from Seattle playing Sabbath riffs. Are you worried that when people flip through the record bins and see this band Les Thugs and they are on Sup-Pop, they will get a false impression?

Les Thugs: I guess every label has a band that people think the rest of them sound like. People probably picture us having an A.T. sound when we were with them, or they picture a Sub-Pop sound now. But Sub-Pop is very

open minded and they have lots of different bands, but people still think of only Mudhoney and Nirvana. Especially in Europe, people don't know Sub-Pop very well except those bands, so they will probably think we are a grunge band on a grunge label. So people will probably think we signed to Sub-Pop because of the hype, but they won't realize we recorded for them four years ago.

MRR: So, it's been two years since you played in the States with Jonestown. What have you guys being doing in this time?

Les Thugs: When we came to the U.S., *I.A.B.F.* was out for one year. Before that, we made plans to play all over France, Europe and the United States. And then last yedr we did not tour that much. We had some gigs in France, but no big tours. For the last six months we worked on material for the new record. We didn't play that much and we had some holidays.

MRR: When can we expect to see a new album?

Les Thugs: At the end of October, if everything is ok.

MRR: After the new album comes out what plans do you have for touring in the States?

Les Thugs: We don't know yet, we will wait to see how things go for us in Europe. If things are going O.K. for us in Europe we'll come back. If it stays the same I don't know if we'll come back so soon. Because after two tours of the U.S., every time it seemed the same. It didn't look like things were getting any better. It was O.K. the first time we came to tour, we were able to see the United States for the first time, we were able to meet some people and see how things were here. So when we came back a second time we were hoping things would be a bit better. We don't want to play to thousands of people, but we would just like to feel something. Like the people know us and really want to see us play. The few gigs we just did seem to have a lot of interest from the people and it was only ten days. Generally the gigs on the west coast are better than the rest of the country. So maybe when we come back we will just concentrate on the west coast and we won't play like New York, Texas and Florida.

MRR: When you play in the French speaking part of Canada does there seem to be more interest in the band?

Les Thugs: They are very much into French bands, but French bands that sing in French. We are kind of in the middle of something because we are a French band so the Canadians are interested, but we sing in English so they don't really like that. A lot of French Canadians don't like us because we sing in English. They feel we are betraying them.

MRR: Why did you guys decide to sing in English?

Les Thugs: Before we started Les Thugs in 1986 we were playing in other bands that sung in French and we were never really satisfied with the lyrics and the way it went with the music. When we grew up listening to music, 95% of it was sung in English. There is almost no tradition of rock music in France. Sometimes it is a bit difficult not to sing in your own language. The thing is when we made the decision to sing in English we did not think we could go and play in England and the U.S. We were not thinking of being an international band.

MRR: There is a Les Thugs album out before Electric Troubles called Radical Hysteria, is there any plans to release it in the States?

Les Thugs: No

MRR: Are there any songs sung in French on that one?

Les Thugs: No

MRR: What will be the name of the upcoming album and who did you work with on it?

Les Thugs: We don't know the name yet. But we recorded it with Kurt Bloch from the Fastbacks and Young Fresh Fellows. (Update: As Happy As Possible)

MRR: Are you happy with the way it turned out?

Les Thugs: We had so many bad experiences and bad surprises with the record that I really will have to wait to listen to the CD on my own stereo to make sure everything is really good. Kurt did a very good job, he was good to work with, and he was really part of the project.

MRR: Is Kurt really the same in person as he is on stage?

Les Thugs: The thing is before we recorded we had never seen him on stage. We just knew him as a musician and

producer. Yeah, he was quite funny and he was also serious towards his work. But at the end of the recording session in Seattle he played with the Young Fresh Fellows and we discovered how he was on stage.

MRR: On previous records you guys wrote about things from love and relationships to war and government. Did you continue with these topics on the new album?

Les Thugs: I guess we wrote about the things that are most important to us at the time. Love and relationships and things that happen in daily life. Whats happening in the world today.

MRR: What size crowds are you playing to in France?

Les Thugs: Sometimes we can play large theaters with a thousand people, sometimes smaller. For two years we've been able to make a living off playing music, which is good because before that we had to work jobs and worry about having enough to pay the rent. People have only begun to recognize us in France because we are now on an American label and we have done a Peel session and we have records out in England, Germany and the U.S.

MRR: Are there plans to release the John Peel session?

Les Thugs: No, I think they only release them when the band becomes really popular in England.

MRR: How popular are you in England?

Les Thugs: We played some support gigs with Poison Idea in England. If we would have went alone people would not have been too interested. The last record we probably sold like 400 copies of. In England they are not really into rock music at the moment. They are more into dance music. We aren't missing much by not touring in England because the conditions there are really hard.

MRR: The people in England probably don't have a lot of money to spend on shows in most areas.

Les Thugs: The thing that is good is that the clubs are all-ages and you can get a very young crowd there with a lot of energy. That's the thing that surprised me when we played in England for the first time, they have so many bands to see there that I thought they would be snobbish. In fact they were very enthusiastic, much more than the French audience. I guess the French audience is much more snobbish than any audience in the world. And they have nothing to be snobbish about. The punk rock there is not that great.

MRR: With Les Thugs becoming more popular, do you thing you have inspired other French kids to play?

Les Thugs: It's hard for us to say, but in our small town of Angers there are a lot of new bands and I guess they were influenced by us. Not by the music directly but they can say these guys are from Angers like we are and they are not really great musicians, but they can make records and play in the U.S. and England, and we could do it to.

MRR: For the *Virus 100* compilation, how did you guys choose "Moon Over Marin"?

Les Thugs: First, A.T. contacted us and said they would like for us to do a cover of a Dead Kennedy's song. And we didn't really know which one we could do. So they told us that we think this one would be good for you. But we listened to all the Dead Kennedy's records. Finally we thought it would be the best song for us, because it was more of a pop song. But we were very happy to be on that compilation with all of the other good bands on it. Also, we were very happy with the way the song turned out. We recorded it in Madison, WI with Butch Vig at Smart Studios. It was really the first time we were happy with the way a song turned out.

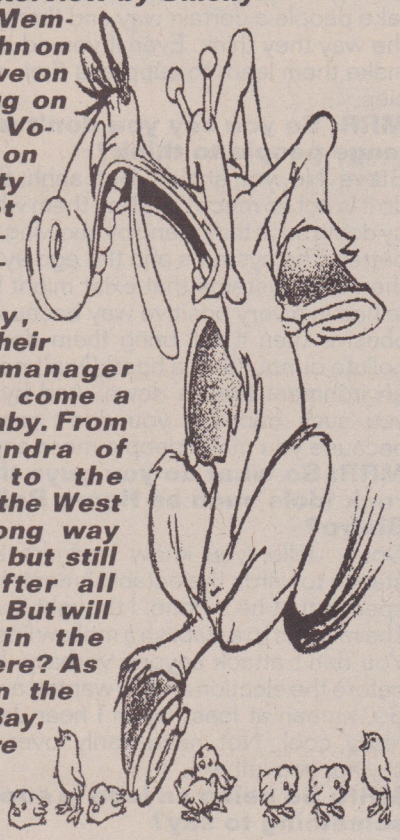
MRR: At the end of *I.A.B.F.* there is a lady who is yelling some stuff in French; what is that all about?

Les Thugs: In May of '68 there was a lot of strikes and demonstrations in France. And this factory worker girl is in a T.V. report where the Trade Unions are telling her to go back to work, they tell her that she got something out of the strike, but she can't have everything. They tell her to go back to work and one day you can strike again and have more. And the girl tells them, "Fuck you, I don't want to go back to work. I don't give a shit about your politics."

HORSEY

Interview by Smelly

Band Members are: John on Drums, Steve on Guitar, Doug on Guitar and Vocals, Misty on Bass, (Misty was not present during interview)



Horsey, along with their fearless manager Echo, have come a long way, baby. From the icy tundra of Michigan to the beaches of the West Coast. A long way from home, but still together after all these years. But will they remain the way they were? As they rest in the City by the Bay, here they are - back in the saddle again!

MRR: How long has Horsey been together?

Doug: A year and a half.

MRR: Why the sudden surge in popularity?

Doug: I don't know, I think it has something to do with the people who like our shows and we got lucky.

Steve: Smelly, that criminally-minded bastard.

MRR: Is air play important to you?

Doug: I think so.

John: In our particular place, being new. Being that we are on KUSF being fundamentally unknown.

Steve: It's cool. In the past it hasn't made anything substantial happen.

MRR: I'd say that you are one of the fastest growing bands, popularity wise, that I'd seen.

Steve: Wow!

(Much laughter!)

MRR: Is Horsey a generic name?

Steve: What do you mean generic, I don't understand?

John: Basically it was the result of an innocent type of name.

Doug: We had to have a one word type of name.

Steve: We thought it would kind of deflate the idea like if we were named "the Bad Dudes" or the "Heavy Guys" or something like that. It sets us out to be something that I don't necessarily think we are.

MRR: I perceive it uncreative and generic because there is Mule, Pony and Horse.

Doug: So you see it as us jumping on the "Horse band wagon".

John: I think it an archetypical following of some sort.

Doug: Basically I didn't know anything about any other bands.

Steve: It's the easiest thing but its a hard thing. I was tired of hearing names with "the's" and plurals and everything. Then I thought, Horsey - I'd never be in a band named that. But, it kept coming up when we were going over all of these names.

Doug: We don't know enough of what's going on these days to really be aware of the fact that there is tons of bands with a name similar to ours.

MRR: Next subject, your boring. What do you think about MRR refusing to review your 7"? *(It did get reviewed-Ed)*

John: Who's that?

Doug: I think it's because we're too fucking punk!

Steve: I think, uhmmmmm, ahhh, ummm..... Gosh

Doug: Some people like our music and some people don't. We don't have enough 16 year old chicks.

John: I'd say give it some time.

Steve: It's not my background so I'm not ashamed of it. I've looked through it, but I'm not disappointed.

MRR: You're not disappointed that you don't fall into the hard core category?

Doug: I don't think that being refused by MRR means that we don't.

Steve: But I would say that taken the, from what I can tell, it's a certain approach that a lot of music seems to have, and say no that pretty much were not. So, it doesn't disappoint me, I've never been that or strived to be anything else.

John: People feel punk when they listen to us. That makes me feel good.

Steve: There's comfort in being part of a thing or a sound.

Doug: There's also comfort in not being a part of it.

MRR: So you're not a product of punk rock? So what the fuck have you done for punk rock? Past, future or present?

Whole Group: Hmmmmm.....

(laughter)

Steve: Put it this way, freedom of choice and willingness to... If we're not punk enough then people feel good about their convictions. I know what I am about. So it gives them more affirmation in their life and a way of being...

Doug: Say it brother!

Steve: Also it's like there's nothing in our music that says that MRR would say this to us. You're not, we're not good enough for us. We don't say that in any of our songs or in anything we project so I'd say it's ok by us. It's cool but not necessarily anything I am a part of.

MRR: So you haven't done anything for punk and at the same time feel that by taking that stance your doing something for punk?

(Idle chatter by their manager)

John: Actually, we're not called punk enough but that's only one or two peoples opinions. Maybe like 80% of the people who read MRR would think that it's punk enough. But we don't think that it's punk.

Steve: I also think that depends on what side of the fence your on.

MRR: Is music in a stale mate? Old and boring? Generic? Is it caught in a stale

HORSEY

mate?
John: It's retro.
Steve: Our music or other peoples?
MRR: Is music in a stalemate?
Steve: Uhmmmm.... I hope not.
Doug: I don't think so.
Steve: I think uhmmm...
Doug: Actually it popped out of one stalemate and jumped into alternative. Now alternative is like the main thing so to speak. So right now it's kinda like brinking on something a little disgusting. It's going to pop out of it.
Steve: The music that makes the top of the charts, the bill board charts, is the music most noticed by the masses. It changes very little over the years. Like you can take a Nirvana song and compare it to a Beatles song and find striking similarities.
MRR: Do you guys have a politically correct stance? Are you politically correct people?
John: Yes.
(much laughter)
Doug: Political correct, the term has been used to destroy some good ideas and movements that people have had, because now it has a negative connotation. It's been used by the right wing to dis on people we care about. They call it a form of mind control. It's not a form of mind control, it's a more passionate view of the world.
MRR: So, do you feel that politically correct motives have turned into another religion?
Doug: No, I feel that the people who dis on politically correctness like woman's movements, non-violence, racial equality, vegetarianism, environmentalism for a better living, all of those ideas they want to lump them into one category so that they can ridicule them basically.

Steve: It does tend to get out of hand, because you take people a certain way and then try and chance the way they think. Even if you educate them, you make them learn to suppress their natural tendencies.
MRR: So you say you don't want to challenge people to think?
Steve: No, you should. But, ahhh, the best way to do it is not so much by telling them what to think, but by doing such things and by showing them, might be better. The systems and the ego system and all of the other systems that exist might be more maintained in a very positive way because if people are abusive then it will bring them down. Like if you pollute or not (Give a hoot! Don't pollute!) then the environment breaks down. And by telling people you suck because you don't recycle, is dumb because you make people more angry.
MRR: So what do you guys think of punk rock idols such as Henry Rollins or Jello Biafro?
Doug: Jello, you know I admire his... agonistic stance towards the establishment. I just heard one speech that he's done. I thought it was pretty rad. The moral is to establish a mellow line of discussion. You don't attack anyone verbally. He spoke right before the election and he wanted a new revolution. So, I mean at least when I hear Jello I think he's really cool. Not necessarily over anything he's saying, you know...
MRR: So being an icon is cool if you have something to say?
John: Even if you don't!
Doug: I would have to say that you know, it seems like a big trend in the rock community, being somewhat homophobic disturbs me a lot!
Steve: What's the rock community?
Doug: What do you want it to be?
Steve: I just don't know what it is.
Doug: I just think homophobicness in the rock community is a disturbing thing. I'm not down with that at all.
MRR: So, being Horsey you wouldn't mind being rock stars or icons?
John: Not at all.
(laughter)
Steve: It depends on the money involved... Although I don't put any effort in my face and don't want that to be the thing they are paying attention to.
John: Dude, it'd be your fucking like forearm!
Steve: I've put a lot of work into writing and playing, you know. Like this woman, nah, never mind.
(laughter)
Doug: So, you asked us about Henry Rollins as an icon, can you briefly describe what he stands for?
MRR: I directed that question at you.
Doug: I know, but I wanted to get your response toward that question.
John: I guess I could appreciate his thing, because he reaches a lot of people and the message that I get is that people should come out of isolation. It's good that there's someone there to represent those people.
MRR: Why did you'all leave Michigan?
Doug: Because it was a dead scene.
Steve: I didn't like the last question.
John: That was pretty cliche.

Doug: Because I lived there my whole life and I wanted to live somewhere where it was warm and they had good green bud for sale. Besides, we needed a drummer and couldn't find one.
Steve: Also you know, ummm, I had gone to school in Ann Arbor and after you're out of school you should leave that place. Mostly because it's not the right place for the future.
Steve: It's four and a half or five years of what ever. Where all you can do is become a sports bar owner.

MRR: If you had an opportunity to improve our government or establishment, how would you go about it?

Doug: Decentralize and grow lots of pot to hand out on the street corners. Also more state control of states. Less federal interference. Then I'd get someone to figure out how to do it. Find out who owns the projects and have them fucking paint the shit, man. Come up with a plan to make the people who live there give a shit about their walls. It's obvious nobody maintains the place. It gets worse than this. The people who live there don't seem to own it. And so, how do we do anything with public income housing. HUD just seems like a HUD. Of all the projects I've seen there aren't landlords and the shit just runs down.

MRR: So by painting the projects, it's going to make a better environment and a higher establishment?

Doug: That's one thing, but not the end all to end all. One glaring aspect. It's in a total state of deterioration. It's ridiculous, it's not due to the people who live there.
Steve: We can make it better.
Doug: Ok, check this out - I was thinking about this today, there's a big revolution, right, in terms of what people know when they establish the printing press. And when people can print things (such as this) and then add MTV, which really discourages people to read, I feel. So, the scene puts all of these limitations on what you can do or see or get access to the airwaves. So we need people to communicate with each other face to face. There isn't a lot of that anymore. You've got to go to the top to communicate with the bottom. I don't know who controls the FCC, but it is obviously not the FCC. I couldn't handle a radio station because they cost like $500,000! And a million dollars to get a license. That's bull shit.
John: About a hundred bucks. You can broadcast out of your own house.
(at this point the echo in the room was maddening and we had to turn the tape deck off)

MRR: So subjecting people to more view points makes our government less abusive?

John: It's hard to make certain things go away.

MRR: Do you play improvisation in your music?

John: Lots of it but live not so much.
Doug: We have songs within songs. I mean I improvise. There's a lot of improvisation.
Steve: Our goals are to have a band as we become more aware of playing. And we get better at playing, too. When we're in our studios there is a lot of improvisation.

MRR: I've noticed a lot of improvisation.

Doug: The music we play out isn't as improvitory as the music we play in practice.
Steve: It's improvisations inside a certain frame work. We like playing the music we play. It's satisfactory.

MRR: Doug, do you think that effects on vocals are overplayed and rehashed studio tricks?

Doug: No.

MRR: Not at all, it's state of the art?

Doug: Depends on what you do with it. I mean if you're going to sound cool, yeah, sure it's great! Who gives a shit?

MRR: Is it a fear that you just can't sing?

Doug: I can sing.

MRR: Ok.

Doug: What does a signer do?

MRR: Get all of the babes?

John: Open your mouth and make a sound.
Steve: I don't think it's an issue on whether you can sing or not, look at Tony Bennett!
John: Doug isn't Tony Bennett.
Doug: I am Frank!
Steve: Sinatra, man.
John: That's what society's standard of good singing is.

MRR: There's a large percentage of bands who use effects on vocals, and I think it's utter bull shit! Such as bands like Grotus, Jesus Lizard, and I think it's overplayed.

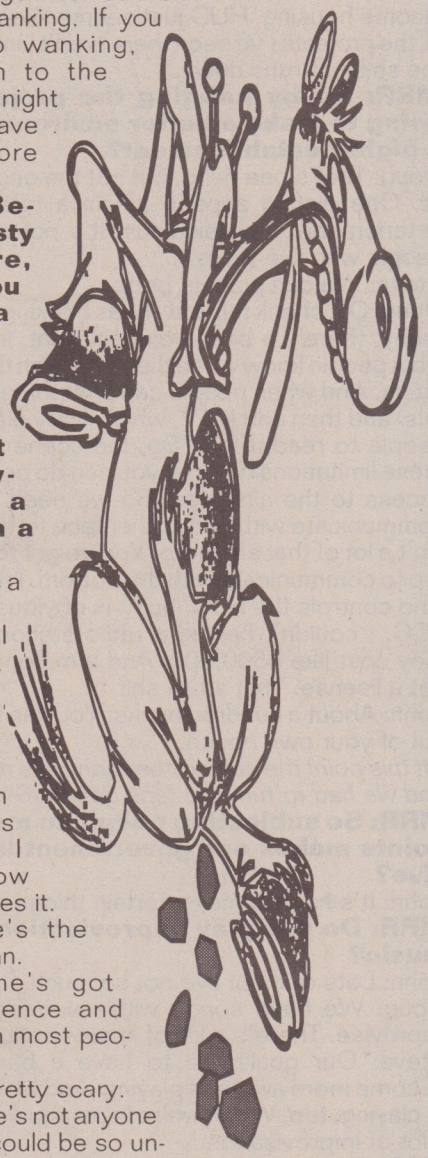
Doug: You know, Lar's is pretty cool. And the subtleness of Jesus Lizard!

MRR: If Macy's offered you a spot for a grunge commercial, would you take it? Such as a musical sound bite or an acting part?

Doug: Macy's, no. No Macy's.
John: If we could have digital delay, maybe.

HORSEY

(there's an echo in the room again!)
John: It depends on what they expect us to do in the ad. If the ad could reflect our personal being then I might be into it.
Steve: Take the money and run?
Doug: Well, we might take the money and run...
MRR: So if they offered you a lot of money you'd say no?
Steve: John wouldn't say no, so I guess we'd all go.
MRR: What does Horsey wish to complete in life and music?
Doug: Goals. Substance. Keeping the band together. Basically making enough money. Play music and eat, satisfy our nutritional needs.
John: Can you state the question again?
MRR: What does Horsey wish to complete? Any goals?
(silence....)
John: I'd like to offer people a vehicle for complete escape out of the doldrums of life.
MRR: Basically to be an entertainer and be paid to be an entertainer?
John: Make no bones about being an entertainer.
Steve: I totally agree with that. I have a lot of goals that aren't playing music in front of people. It's my own personal development, and it's a habit. Hours and hours of practice, and writing music that is never heard and never will be heard. Being an entertainer is part of it, but mostly it's for me.
Doug: I'd like to go along the same wave that John was going, to use our music to take people back to the place where they came from. A wake up call, a reality check, you know. I hope to give people a positive mind vibe.
MRR: So, with all of these goals in your life, you don't have any wish to educate people?
Doug: I was just talking about that right then. I do have a wish to educate but right now I feel that I'd be lying to myself. I have the end all to end all. All I have is the shit that goes on in the respect of the world. Up to this point I haven't applied myself.
Steve: That's not necessarily true, I can offer up a way of being and they will see that this works well. I'm not sure it does work well, but who can hope to change peoples nature? I can't do that. It's probably true. It's something like - they can examine every aspect of my life and how I behave and maybe, I'm not saying I'm perfect, but maybe they would find something in what I do that can help make things better.
Doug: I'd like to continue the tradition of live music. Like being a fixture of American culture.
MRR: That brings up another question, how do you feel about sequencers in Techno bands? Do you consider that live music?
(long pause)
Doug: It's a, I don't know. It's weird to do things like that. We wouldn't do a show based on a clip track.
John: If the thing failed we'd still be able to carry on.
Steve: I'm too much of an instrumentalist to give in to that. But I do feel that being caught up in that is too much of a triviality, if it sounds good then people know it's right and it doesn't really matter how it's being produced. It's just another way for people to make sound. It's not possible for us to get all of the sounds with the limbs that we have. Just because of the way that the music has to be. In this particular piece we are down playing our role. Because we're doing somewhat unemotional mechanical realms. It's a thing that comes up a lot.
MRR: Do you think there is an overabundance of guitar in Horsey?
Steve: Uhmmm, well... An overabundance?
John: No, I wouldn't say so. We're largely about guitar.
Steve: It depends which night you catch me on.
Doug: Yeah, I wank.
Steve: Yeah, ok, I'm wanking. Maybe I'm not Mr. Stud Guitar player, but I'm wanking! I can't do anything about that.
John: You could stop wanking.
Doug: To wank or not to wank...
Steve: Picking up a guitar is wanking.
Doug: Everything is wanking.
Steve: Punk is wanking.
John: If you're not wanking your playing minimal music.
Steve: All music revolves around an ego, and if there's an ego involved then they are wanking. If you aren't into wanking, then listen to the crickets at night and you have music before the ego.



MRR: Because Misty isn't here, I'd like you to say a few things on her behalf. What's it like playing in a band with a girl?
John: She's a girl?
Steve: I don't think about that very often.
Doug: Basically she rules with her bass lines and I don't know how she does it.
John: She's the hardest, man.
Steve: She's got more presence and control than most people.
John: It's pretty scary.
Doug: There's not anyone like it who could be so unaffected.

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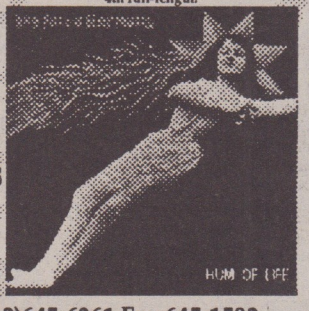

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"Start up the Pit!"... It's an Interview with Face Value by Devon Morf

Erba, Face Value's lead singer, was interviewed in a shopping center parking lot after the band's August 7th show at Gilman St.

MRR: I guess we can start with what happened with Conversion Records and how you switched to Doghouse.
E: We put a single out on Conversion, it did pretty good. It got our name around. We were happy with it, so we said okay we'll put the 12" out on your label. We were all cool with that. And it went from being a gate fold with a free live single for only six bucks to being out a year and a half later after it had been hyped up and advertised and kids had wrote in . Kids would come to shows and go, "I wrote a letter to Maximum..." and I'd feel bad, cause what the fuck can I do? I had less control over it then even they did. We couldn't even get free shit from him, and it ended up that we owed him $1000, and we just said, "fuck it." The kid from Doghouse called us to do our next album and so we did, it's too early to tell how that's working out. Right now, not so good, because we have trouble getting product. I hate to refer to it as "product," but we don't even have records to sell on tour. He gave us 40 or 50. That was good for three shows.

MRR: How do you owe the guy from Conversion $1000, what's that for?
E: We got shirts off him last year and our van broke down twice, two transmissions, and we had no money or nothing, so we said fuck it and took the money we owed him to pay for it. There was just a lack of communication between the label and the band for a long time and it just escalated and we figured the royalties, or so called royalties off what we've sold would have taken care of it because he pressed the single so many fucking times, and the LP too. So we figured that would erase our debt and it erased most of it but he's still saying we owe him money. I'm not gonna bicker with him because I don't like the hassle anyhow. So that's the deal with that. Right now there's a CD out with the single and the LP on Conversion of which we don't have any, there's shirts that we never got any of. So you tell me who's getting fucked. It all goes through Revelation anyhow.

MRR: How about the fact that you guys were pretty much a straight edge band for a while...
E: No, we never were. I was straight edge for seven or eight years. I basically am now. Occasionally I'll drink a beer, I'm not a raving drunk or anything. If kids want to perceive me as , "Man, you let us down!" Let 'em, the fact is I'm old enough to drink a beer when I want to. I'm in control of myself as much as I ever was. If kids feel that they lost a hero or someone to look up to, well I never wanted to be that. We still get perceived as a straight edge band, but now we're like the outlaws of straight edge hardcore.

MRR: You had a second guitarist for a while.
E: Yeah, he did the single and we booted him. He was just a huge geek, he was more into collecting comics and watching LA Law than coming to practice. He was like a metal kid and it just didn't work. So he left on his own accord. It worked out better anyhow, less shit to haul around, less mouths to feed.

MRR: What about Nemesis? Didn't you put out a 7" on Nemesis?
E: We put a live 7" out on Nemesis. That worked out real good. He just gave us a lot of free records. It got our name around a lot. A lot of kids have it. It wasn't the best sounding thing, but what live hardcore shit is? Unless you're 7 Seconds or something.

MRR: Will you do anything else with them or will you stay with Doghouse or are you in any sort of binding contract?
E: No, I think I'm gonna put our shit out from now on. On a label I think I'm gonna start. I wanna put some old stuff out that's been out of print for a long time and put our record out and maybe put out another couple bands that I've seen in the States that I like. But if I do a label I'm gonna go 150%, I'm not gonna do it half assed where the bands get screwed. I'm gonna treat it like a label should treat their bands. Even though it's on a punk level, there's no reason why a label can't help set up a tour and keep the band stocked with stuff to sell. That's what I'd really, really like to do because I've seen it happen to us, where it doesn't happened like that and I'd like to give something back.

MRR: Do you think your lyrics have changed from your earlier stuff to the new material? On the 7" every thing seemed really scene oriented and now it's more a n - gry.
E: I'm definitely more pissed off, I'm more bitter. I'm much less the posi-youth of a long time ago. There's nothing wrong with that {posi youth] but it's become so bastardized, because some kids... I don't feel like I'm personally being attacked or anything but my life sucks and so I'm angry about it. I'm angry at kids, I'm angry at cliques, I'm angry at... I've been doing my best for the past eight years, giving it my all and kids are getting on my shit. So yeah, it's definitely more bitter, and the next record will be the most bitter and angry of all. But, I'm not a dick or anything, I'm a nice person and I go out of my way to be as nice and as good a person as I can. Our songs are much more a venting of anger than anything else. That's all there is too it.

MRR: So what's "I'm a Loser" about?

FACE VALUE

E: Oh, "Total Loser", that's about me. I'm a total fucking loser. I fucking flunk, that's all there is to it. But by some freak of nature I was lucky enough to yell into a mic for a punk band and go across the states and have people come and see it. I fucking fail. I'm in debt out the ass, I'm getting old, I'm not in shape, that's all there is to it.

MRR: What about "Born a Bastard"?

E: Some people are like "you bastard." Even my mom used to call me a bastard, so I just figured I was born a bastard, seeing as I was. It's about anger at myself, self loathing.

MRR: Is this your second or third U.S. tour?

E: Third. Actually fourth, but third complete one.

MRR: How does it compare to the other ones?

E: It's getting really weird. I feel it's (the scene) getting too cliquey, definitely. Less accepting. When I used to go to shows a long time ago everyone was a freak, everyone was united,... no one was ever really united, but it was just a lot more accepting. I feel that it's kind of weird now. People look at you like you've got to dress a certain way. I hate to bring up PC, but you've got to be really, really PC. I'm as PC as I can be, but to each their own.

MRR: How do you feel about the reaction to tonight's show? I kind of got the perception that the crowd didn't know what to think, as the band comes across as pretty straightforward, serious musicians, and slightly "rock and roll", while at the same time you're making fun of that genre in between songs.

E: Yeah, our music's serious; it's like old Agnostic Front, Negative Approach, Raw Power, Toxic Reasons influenced hardcore. They can play their instruments, they have good equipment. Hey, they worked their asses off for it. If people want to mock it fine. The whole genre of rock and roll,.. being in a punk band is a direct mockery of that. I think people got into it in their own ways. I saw a lot of people watching and applauding and liking it in their own way. As for the goofy kids in the pit. They're just young kids, but I humor them instead of lecturing them. All in all I think we had a good response, and last year we had a great response. I love playing Gilman, Berkeley, and this area. We're definitely not a band that drips seriousness.

MRR: How about the solos? Would you prefer for there not to be solos?

E: On the new stuff there not as prevalent. I don't have a problem with it, my favorite bands played solos. I'm mean fucking listen to any Germs record, any Channel 3 record. There's solos all over the fucking place. If it's good, it's good, if it sucks, it sucks. He (Anthony) can play his guitar, if it doesn't fit in the song, it doesn't go in the song.

MRR: From the stage you also seemed pretty adamant about distancing the band from the issues racism and sexism, has the band been accused of these in the past?

E: Not racism, but there are a few goofs back home that felt for whatever reason, I don't know how it got started, but someone decided to say I was a sexist. Actually it was a fanzine in the Cleveland area that I used to be really good friends with, and for some reason or another, we had our disagreements and one grievance was with the kid's girlfriend. So she decided to become a riot grrrl and brand me a sexist, although I'd never done anything sexist towards her. Then she started corresponding with other girls throughout the country, and they too decided I was sexist when in fact I had never done anything to demonstrate that. I still have never, and will never, because I'm totally against sexism. I let people talk their shit, just come up to me and talk to me, find out what I'm all about before you open your mouth. That's all there is to it. Most people that we meet walk away happy. The East Coast is a bunch of rich kids popping their mouths off.

MRR: You seem to associate yourself more with the East Coast, I think of Ohio as more the Midwest, do you play the East Coast a lot or something?

E: Yeah, when we're allowed. We're not allowed to play a lot of places. Yeah, the Midwest is Dayton, fuck Dayton, we're not allowed to play there. We're not politically conscious enough I guess. It's real cliquey in the Midwest. Everywhere else we play it's rad. We play Syracuse, Boston, never played New York City, everywhere, you know. People of all types seem to dig us for whatever reason. Which is really cool because we stand for everyone. Everyone has a voice, we're all a minority.

MRR: So I heard you have a big wrestling contingent at your shows back home?

E: Yeah, we are a "wraslin" band, it's "wraslin". A lot of kids show up to our shows with masks on. Every now and then I wear the mask and bring out the whip. My friend Wedge from Gate Reflex lived in Japan for a while where the hotels give out kimonos and he brought back a rad one. So I've taken to wearing that, a mask, and a Pakistani flag. Boy, does that piss some people off in Boston, I'll tell you that.

MRR: Who's your favorite wrestler?

E: Bruiser Broadie , but he's dead. Abdul the Butcher, big fat slob. He claims to be from Sudan , but you know he's from like upstate New York. He rules.

MRR: Would you ever think of leaving the band to become a professional wrestler?

E: No, but I want to become a manager; because they get to rant and throw shit, like chairs, then run away. It's the greatest.

MRR: So is it the band or just you that has an affection for Thin Lizzy?

E: Oh, we've got "Live & Dangerous" in the van as we speak. Good music is good music. I've always liked Phil Lynott (T.L. vocalist) a lot, because he was black and Irish. He just had a lot of soul. There's good music in all kinds of music. There's good things and bad things in all facets of our society. Sure, knock on me for liking Lizzy.

MRR: I'm not.

E: I know, but a lot of other people would like "nyah" while at the same time pumping up the Geto Boys, so fuck them. I like a lot of obscure classic rock, like fucked up 60's shit like Hawkwind. Definitely New Wave of British Heavy metal, bands like Tank and such.

MRR: Did you guys enter the hardcore scene from a metal background?

E: The guitar player was in a hardcore band from a long, long time ago, around '84, '85 called called Violent Effects. They were pretty straight hardcore. The drummer (Scott) was pretty much a metal guy. The bassist I don't know much about because he's new. He's weird, he's into jazz. Me, I got into punk probably in the tail end of '83, that's when I caught my first show. I was just a geek in high school. No one fucking liked me, kids beat the shit out of me, much the way it is now. So I got into punk after I saw an issue of Ripper fanzine. I was just like, "what the fuck?", and it just started me on my journey. At the time I was way into weird fucking metal, and kids hated that too. So I made them hate me twice as much. I was just the grossest kid, people would go, "There is something wrong with you." It was great. It totally bummed their world. The district of Ohio I lived in then was the typical white sock, pink flamingo type suburb. And that shit just did not fly there. But now it's just thriving. A thriving scene of freaks and nut cases. It's great.

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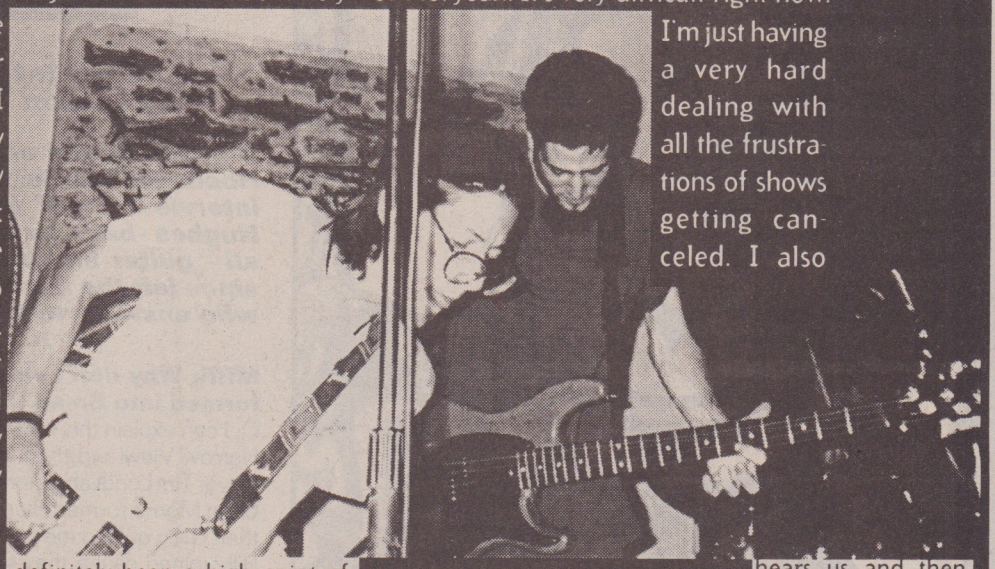
policy of

Policy Of Three are; Chris - drums, Jeff - guitar/vocals, Adam - guitar/ vocals and Bull - very angry. Policy Of Three we interviewed in San Francisco during a period of time when their tour wasn't at its best and some members weren't feeling the most talkative. MRR: Why don't we start with some band history, like how Matter of Fact changed into Policy Of Three. Is it the same members pretty much? C: It's the same members, it's just that in December of '92 we decided to change our name to Policy of Three. We felt that the name represented the music really good, with a name like Matter of Fact some people might have thought we were a more poppier punk sounding band, whereas our music is pretty heavy and serious, so we thought Policy Of Three was a better name to represent our music. Basically Policy Of Three means, during the communist revolution is China... A: Prior to the communist revolution in China there was kind of an underground Direct Action, non-violent group. These three guys started it as a way for the farmers to get control of their own land. They did a lot of underground things like sabotage, releasing their message through pamphlets and word of mouth. Using these non-violent tactics in order take more control away from the land owners. We all basically agree with non-violent direct action methods, we also kind of like how it was underground, just like our scene is underground. **MRR: Do a lot of the old Matter Of Fact songs carry on, or do you structure all new songs with the new name?** A: Before it was just Jeff singing and me playing guitar and when we made the switch to both of us playing guitar and both of us singing I think that the songs changed. We had all new songs and the music changed a lot, it became a little more serious. J: We didn't change the music and the lyrics for the name, the name changed. A: The name changed as we were changing the music and developing a different style. It's the same members, but the music is so different. It's kind of like two different bands. **MRR: Does the band adhere to any politics based in communist or socialist thought?** A: I think we're all interested in some of the values of socialism and communism, but to say that we were either socialist or communist would be a little too definitive. I think we believe in a lot of socialist values when it comes to health care, well fare and things of that sort. We like a lot of the equality ideas of of communism but I don't think any of us are really ardent socialist or communists. **MRR: Is the 7" the only release you have out?** A: Yeah, when we get back from tour we're gonna be recording for something on Old Glory we're not sure if it's gonna be a 10", a 12" or what. But it will be something. **MRR: You didn't release the 7" yourselves did you?** J: No, Scott from Bloodlink records did. **MRR: How'd that come up, is that a Pennsylvania label?** J: No, New Jersey. C: Basically he knew Bull and he liked the music . We recorded two songs in the studio just to have recorded and he heard that and decided to do a 7". **MRR: I know the tour isn't going very well at the moment, but have there been any high points or rewarding factors?** J: Their definitely has been, we we've been able to meet Sparkmarker and Undertow. They helped us out a lot. They got us on some bills when they could. The shows we've played have been cool, there's just been low attendance, which is to be expected, no one knows who we are. The thing I'm most happy about is meeting them and getting to see the country. It's something I've never seen before.. G: The few shows that we've played, we've gotten a good response. And like Jeff said, we've met a lot of really, really nice people. I guess we're all just kind of frustrated because we had a lot of shows fall through and we just fell that a lot of people that we went through and were counting on, though a lot of them

Interview Devon Morf

did their best, were irresponsible. They really didn't do too much to promote the shows or help us out. That was only in a few cases. It's difficult we're pretty much an unheard of band, we really tried to tour with another band, which I think would have turned out much better if we could have done that. But, we're out here and we've played some shows, and the shows we played we all pretty good. **MRR: So it sounds like there's a possibility you might cut the tour short as you currently have a week without shows ahead of you. If this is the case, how will it affect the band? Will you continue when you return?** J: I definitely want to, yeah. It's very difficult right now. really kind of need the money because Adam and I are moving out together and I really need some money to live. I don't have a job or anything yet. Tat's my main reason. I'd think it was pretty stupid if we broke up and I don't think that's gonna happen. C: Hopefully the next seven shows in the Midwest will go well. Then it should work out fine. Hopefully we'll make enough money at those shows to pay ourselves back and get home. I was expecting to lose all my money anyway, so I guess if I lose all my money it's not a big surprise. IT would be nice to bring home some money. I guess, but worse things could happened, like the van blowing up or something. A: We're also kind of scared because we've had so many shows canceled that if any of these shows fall through, it will be like we were out on the road for 15-16 day to play there or four shows. That would just be really difficult and upsetting if that's what it comes down to. C: The way I see it now is that it wasn't really a tour it was more of vacation. A: A stressful one. C: More of an adventure. I'm happy though, it's something that I've always wanted to do. **MRR: So why are you so quiet Bull?** B: I'm mad. I'm mad at the world today. I just want to keep going. A: Bull's the one that booked the tour. He's put so much time and energy into it. I guess it's a lot easier for us to say, Okay let's go home". I guess he's also a lot more content being on the road then us. I don't know why I'm speaking for him. B: I don't mind. It doesn't bother me. I just wanna keep going. J: We're all in really different positions, we all have deferent things waiting for us when we get back. A: It's pretty difficult because we have to try and accommodate every one. **MRR: Back in Philly/Jersey you guys are active in other projects like the Cabbage collective aren't you?** C: Yeah, so far it's been really good. It looks like we're doing about two shows a month. It's really coo there. It's really cheap rent and the people there are really cool. There's a lot of space. The people that have come to the shows have been nice. We have free vegetarian/vegan food and tables with records and stuff. It's definitely been a high point of the year so far. We've always wanted to have good shows, and now it's a reality. **MRR: How did you think of approaching a church to have show in?** C: It's more of a community center than anything else. They have rape crisis centers there, and homeless centers there. It's a network place for various city organizations. It's more than a community center and a church. We found out about it from a bookstore in Philadelphia who told us this church rented out their basement for events. So we went and talked to them and they said sure. It was easy it only took like 10 minutes and there were happy that we were going to use it. The two people we talked to were really cool. **MRR: Have they ever come across a bands name or lyric sheet that they questioned?** C: Actually I don't think any of them have ever been to a show, except for at the first or second show a priest showed up and said that the door was open and it was winter time and we should shut it because the heat was going out. It was no big deal. The only possible problem we had was the 1.6 band took off all their clothes and played naked, but luckily the priest didn't come down. Some people view us as competition now though. **MRR: What do you mean competition?** C: I don't know how it started but some people think we're trying to become the kings of the punk scene or something. They thick we're trying to take over this guys shows. And since we have a policy of no smoking and drinking people, people think that's really wrong. A: When actually it's the policy of the church. **MRR:What do you see the primary emphasis of the band is?** A: I think a lot of the emphasis point the band, and something we're really trying to promote is our our music. I think that's what if all comes down to. We're all very political and our lyrics are political/personal but I think we're really trying to accomplish something with our music. I Think if anybody hears us and then decides to come see us, that would be the emphasis. That's what I feel the most important thing is, the song writing and playing the music and playing live. **MRR: What else?** C: I don't think we're gonna break up. We're like the oldest band in Jersey right now. Everyone breaks up, and we're still around. A: This is really unusual right now, the four of us get along so good. We're all best friends. This is really the one day, the one time, and it's even like there's any tension but we're just all confused and have different things waiting for us back home. Different things that we have to do. Everything's in the air right now, but we all still love each other.



I'm just having a very hard dealing with all the frustrations of shows getting canceled. I also

Policy Of Three may be contacted c/o Bull/ 142 Frankford Ave/ Blackwood, NJ 08012

SMALL - "Finished Orv" CD
This is up-tempo rockin' 90's emo punk, the way the kids like it these days. Damndest thing though, the singer sounds like Cher sometimes. Weird. Extra points for the pro-pot chart included inside. (ML)
(Mysophobic, 365 N Arthur #A68, Kennewick, WA 99336)

SMALL

An Interview with Small
by Devon Morf and Rick Guerra

Conducted after Small's 7/2/93 show at the Hoedown Center in Tri-Cities. At the time of this interview Small were Jon Boetes - vocals, Billy Hughes - bass, Kris Boisoneau - guitar, Craig Wood-all - guitar and Jim Acquavella - drums. Jim has since left the band and been replaced by someone who answers to the name of Chris Dodd.

MRR: Why don't we talk about how Narrow View transformed into Small.

C: I can explain this one. Jon, Jim, I and this guy named Dean were in Narrow View and then we kicked Dean out and we got a new bass player Tim Lundt and then we broke up and then Jim and John, Kris, and Greg Morrie formed Blue Sky Law. I went off and did my own shit and then Greg quit so me and Billy joined cause Greg was playing bass so Billy joined cause they wanted a second guitarist so I joined Small. That's about it. That was 1 1/2 ago. But actually it's been like a family thing for five years or so.

MRR: Some of the songs from Blue Sky Law carried over to the CD didn't they?

C: No actually a couple Narrow View songs "The Rain" and "Piggly Wiggly"

MRR: So there are still a lot of similarities better Small and the later Narrow View?

Jn: Yeah, it's kind of a combination. Like when people ask us what we sound like, we say a cross between Narrow View and Blue Sky Law, because basically that's what it is.

MRR: Do you want to talk about some of your lyrics?

Jn: Sure, which ones?

MRR: Like the "Legalize It" song, were you aware that Peter Tosh had a song by the same name?

Jn: Oh yeah, totally.

C: It's the whole concept of getting marijuana legalized. You just gotta get people aware. Everyone's got to read that book *The Emperor Wears No Clothes*. People have got to become more aware. Learn more.

MRR: Are the band members active members of NORMHL or anything?

C: No, cause I heard they were run by the feds.

Jn: We were trying to get petitions signed at shows for the Washington initiative 595 recently.

MRR: So would you be for legalizing industrial grade hemp rather than marijuana for smoking?

C: It's all a big package.

Jn: However they're gonna legalize, that's one of the most important reason right there.

MRR: What do you think the advantages and disadvantage from the Tri-Cities are, as far as being a band?

C: I think the radiation in the drinking water fucks with peoples minds and makes everybody crazy.

Jn: I think it's good, just because we always have a good show to come home to. We have a good following here. It's backs us up when we needed it.

C: When we go somewhere and play a shitty show when can come back to a great ashow.

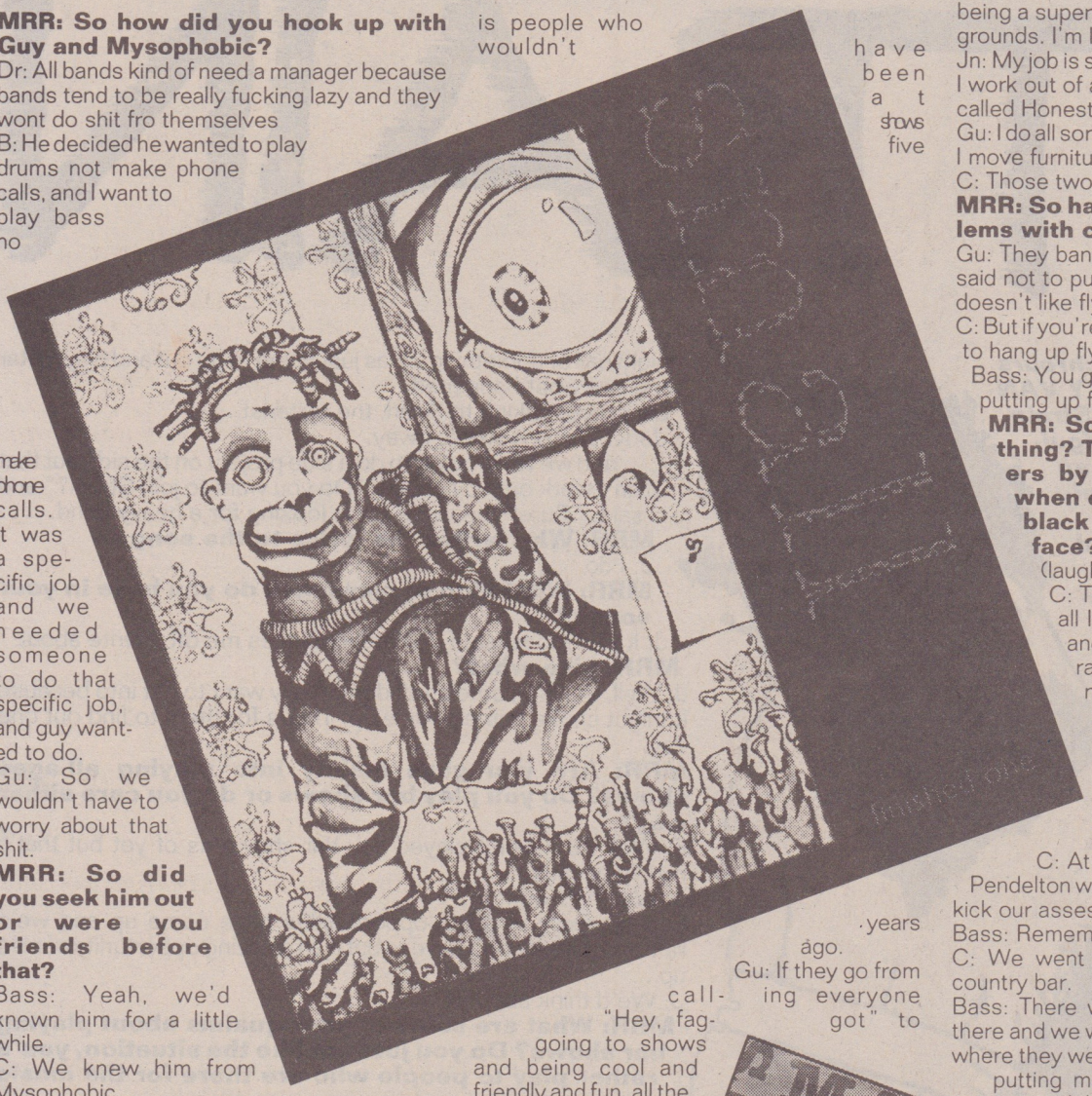
MRR: How often do you play out?

C: Usually every weekend because we usually work during the week. At least I work 40 hours a week. I'm hoping to get out of that soon.

MRR: So how did you hook up with Guy and Mysophobic?

Dr: All bands kind of need a manager because bands tend to be really fucking lazy and they wont do shit fro themselves

B: He decided he wanted to play drums not make phone calls, and I want to play bass no



make phone calls. It was a specific job and we needed someone to do that specific job, and guy wanted to do.

Gu: So we wouldn't have to worry about that shit.

MRR: So did you seek him out or were you friends before that?

Bass: Yeah, we'd known him for a little while.

C: We knew him from Mysophobic

MRR: So Mysophobic records is different than just guy?

Gu: Not really.

C: Guy tries to separate it but he has a hard time doing it.

Bu: Sometimes he has a conflict of interest going on. He's got to best interests of both sides in mind.

MRR: So how far have you guys gone with traveling,as far as playing out?

C: Boise's probably the farthest.We were planning on a tour but a couple people got outvoted.

Gu: We're going to Calgary in August.

C: Yeah, we're gonna play with Bad Religion. We were planning on going on tour but everyone wimped out.

Gu: The cash pool was really low.

C: Everyone wimped out! They couldn't handle eating Top Ramen everyday.

(laughter)

MRR: How do you feel about the fact that the local crowd your playing to is getting larger and larger all the time, and different people are coming to the shows, people that four or five years ago would never go to a show like yours but now actually like your music?

C: It seems that nine-tenths of the scen now is people who wouldn't have been at shows five years ago.

Gu: If they go from calling everyone "Hey, faggot" to going to shows and being cool and friendly and fun, all the better.

C: I agree with that. I remember in high school when everybody would be dicks, but now that it's the cool thing to do they show up. It's kind of lame that now that the "grunge" thing is in it's now the in thing to go see bands play. It sucks, because in high school the same people were calling us "faggots".

Gu: If one asshole turns fro the better, that's cool.

MRR: So what types of jobs are tying you down from touring more?

C: My job's not tying me down. But my job is being a supervisor for an apartment buildings grounds. I'm like a landscape guy.

Jn: My job is self employed, I'm a tattoo artist. I work out of a shop above a video store. It's called Honest Johns tattoos.

Gu: I do all sorts of things, right now I'm on call, I move furniture.

C: Those two don't work.

MRR: So have you ever had any problems with city hall?

Gu: They banned flyers. Supposably the city said not to put up flyers because the PG & E doesn't like flyers on their telephone poles.

C: But if you're having a yard sale your allowed to hang up flyers.

Bass: You get a $500 fine if they catch you putting up flyers.

MRR: So what is it with the goth thing? Tonight you did some covers by Bauhuas and the Cure, when do you guys dye your hair black some on stage in white face?

(laughter)

C: They're fun covers to do , that's all I can say. I'm a major Cure fan and I like Bauhaus a lot. Early inspirations, I'm more into Epitaph now. Every band on Epitaph I like.

MRR: Where's the strangest place you've ever played?

Gu: On the post office steps in Longview Washington.

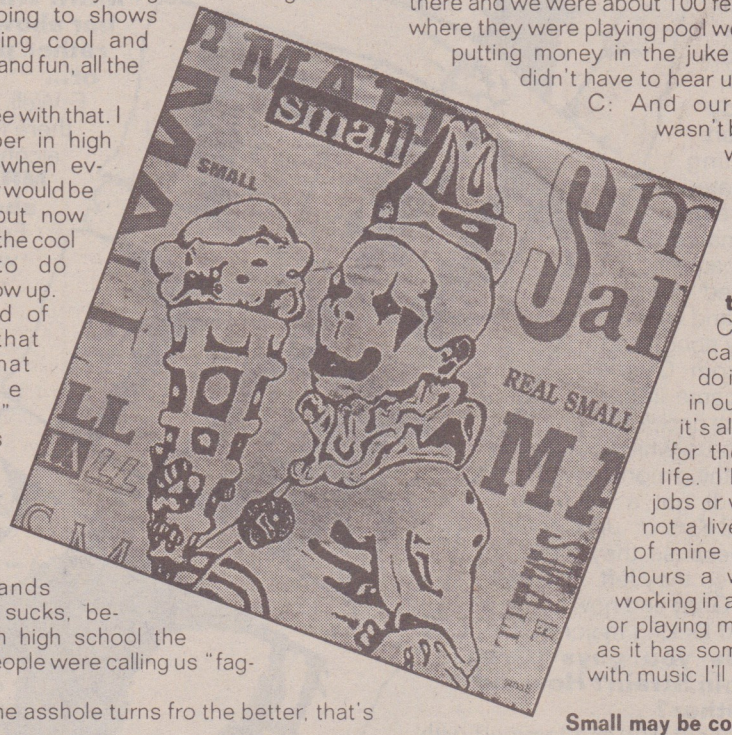
C: At a 30 kegger party on a field in Pendelton where a bunch of hicks wanted to kick our asses.

Bass: Remember Benton city?

C: We went and played Benton city at a country bar.

Bass: There was about 4 or five people in there and we were about 100 feet away from, where they were playing pool were they were putting money in the juke box so they didn't have to hear us.

C: And our equipment wasn't big enough so were were competing with the juke box.



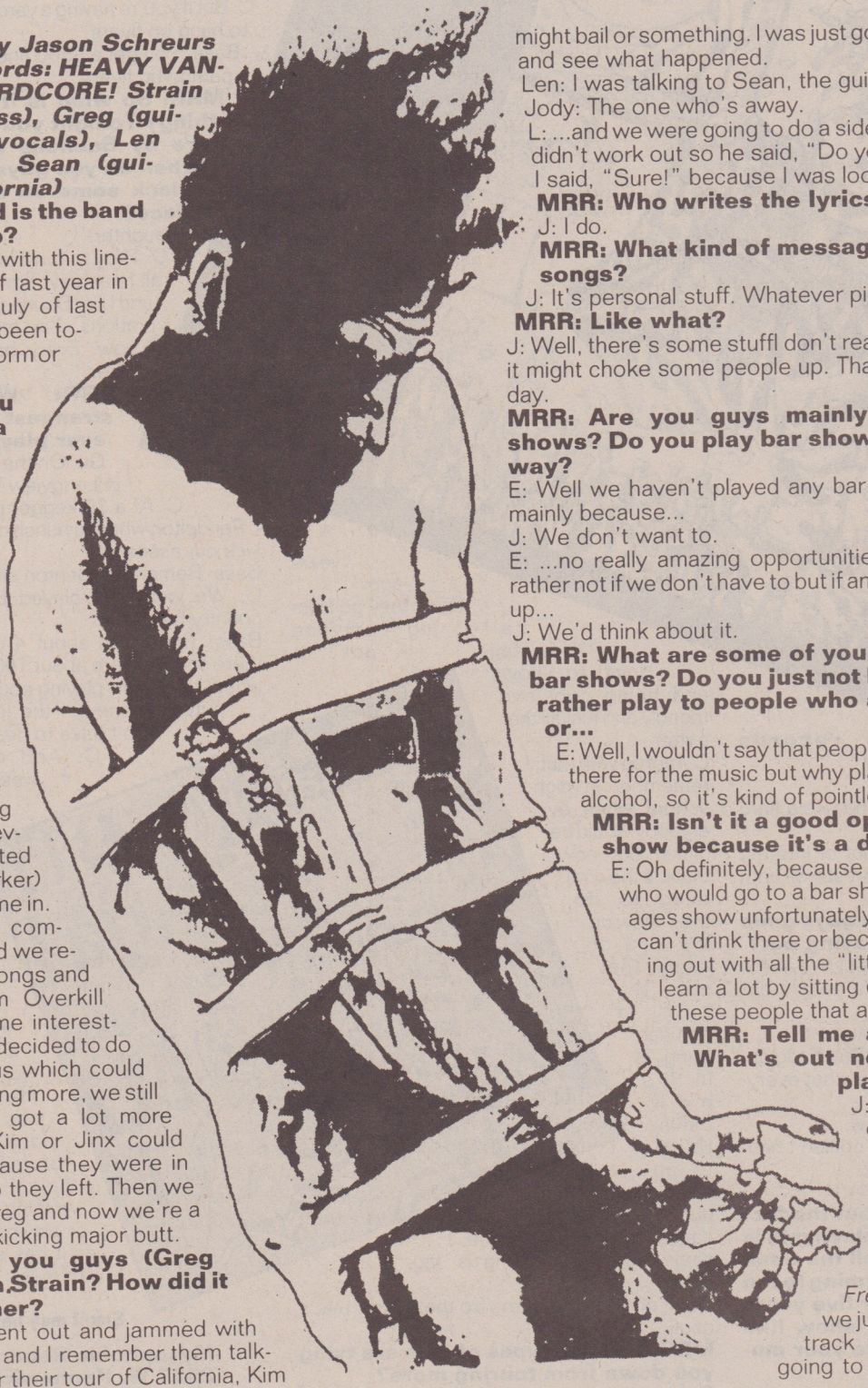
MRR: Anything else?

C: Oh, I think I can sum up. We do it because it's in out hearts. And it's all I'mgonna do for the rest of my life. I'll have side jobs or whatever. It's not a live long dream of mine to work 40 hours a week. If it's working in a music store, or playing music, as long as it has something to do with music I'll be okay.

Small may be contacted c/o

Mysophobic Records
2527 W. Kennewick Ave #192
Kennewick, WA 99336.

STRAIN



interview by Jason Schreurs

Three words: HEAVY VANCOUVER HARDCORE! Strain are: Eric (bass), Greg (guitar), Jody (vocals), Len (percussion), Sean (guitars, in California)

MRR: How old is the band in this line-up?

Eric: Since May with this line-up, since July of last year in whole... since July of last year Strain has been together in some form or another.

MRR: Can you give me a brief history of what you've been up to until now?

E: It started out as a project between the four of us which was Jinx (Brand New Unit), Sean, Jody and I. We started jamming around or whatever. We interested Kim (Sparkmarker) in it and Kim came in. Things started coming together and we recorded a few songs and then Ron from Overkill (Seattle) became interested in us and he decided to do a record with us which could lead to something more, we still don't know. It got a lot more serious than Kim or Jinx could commit to because they were in other bands so they left. Then we got Len and Greg and now we're a real band and kicking major butt.

What made you guys (Greg and Len) join Strain? How did it come together?

Greg: I just went out and jammed with them one time and I remember them talking about) after their tour of California, Kim might bail or something. I was just going to go out and play guitar and see what happened.

Len: I was talking to Sean, the guitarist...

Jody: The one who's away.

L: ...and we were going to do a side project on the side but that didn't work out so he said, "Do you want to join Strain?" and I said, "Sure!" because I was looking for a heavy band.

MRR: Who writes the lyrics to the songs?

J: I do.

MRR: What kind of messages do you have in your songs?

J: It's personal stuff. Whatever pisses me off, I write about.

MRR: Like what?

J: Well, there's some stuffI don't really want to get into because it might choke some people up. That's for them to find out one day.

MRR: Are you guys mainly into playing all-ages shows? Do you play bar shows or do you care either way?

E: Well we haven't played any bar shows as of yet but that's mainly because...

J: We don't want to.

E: ...no really amazing opportunities have come up and we'd rather not if we don't have to but if an amazing opportunity comes up...

J: We'd think about it.

MRR: What are some of your qualms about playing bar shows? Do you just not like the situation, you'd rather play to people who are there for the music or...

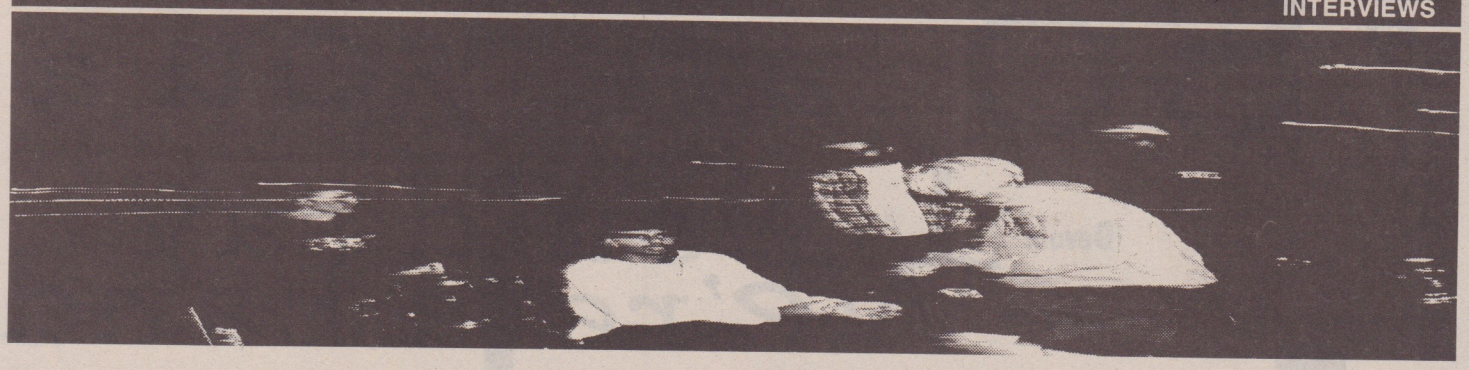
E: Well, I wouldn't say that people who go to bar shows aren't there for the music but why play at a bar? None of us drink alcohol, so it's kind of pointless.

MRR: Isn't it a good opportunity to play a bar show because it's a different crowd?

E: Oh definitely, because I think there's a lot of people who would go to a bar show but wouldn't go to an all-ages show unfortunately because of the fact that they can't drink there or because they can't handle hanging out with all the "little kids". But I think they can learn a lot by sitting down and talking to some of these people that are 15.

MRR: Tell me about your recordings. What's out now and what are you planning on doing?

J: Well, we did a 6-track by ourselves but you can't get that unless you come to us for it. We recorded a 16 track for Overkill but that was rejected so that's just collecting dust. Well, one song was used on the *Wade-Free (Vancouver)* comp. And we just finished recording on an 8-track in our basement and that's going to be released on the German



label Heart First Records and it will be out in September. That's all we have. Oh, and we've done a few shows up at CITR (Radio) that we have on tape but that's just for ourselves.

E: For the most part nothing's available yet except for the song on *Wade-Free Vancouver* and the fact that the 7" will be out in September and then the Overkill one shortly thereafter is being recorded by Clint from Seaweed.

MRR: (To Greg and Len.) So how come you guys don't talk very much? Is it because I'm sitting closest to these guys (Jody and Eric) or what?

G: You seem to be asking those guys all the questions.

MRR: So maybe the readers would be interested in what other bands you've played in or who you're currently playing with. Jody?

J: I've never done a band. This is my first one.

MRR: Len?

L: I used to play in Fine Grind.

MRR: Greg?

G: Elvis Love Child, still playing.

MRR: And Eric?

E: Um, some bands that I won't mention just 'cause I think I'll skip it. But, Fratricide from '86-'88 and I guess Headstart and Headfirst from '89-'91 or something but I played guitar not bass.

MRR: What's different about Strain compared to those bands?

E: Um, Fratricide was pretty focused: In Fratricide I was playing guitar and I think it was much more simple, and I am a pretty bad guitar player, but it worked for what we were doing. And I think the difference between Headfirst and Strain is we're a lot more focused in what we're doing. Musically, it's there. Everybody knows what they want to do whereas in Headfirst we had heavy songs but we also had mellow, poppy songs and it alternated back and forth.

MRR: For people that don't know, describe the sound of Strain.

L: It's big. It's heavy. It attacks you. (laughs)

G: I'd have to say it's big. The first thing I remember about it was the vocals. They were very overwhelming in a good way. I actually liked everything, it was a big, cool sound.

E: Loud guitars, big amps. Heavy metal, we love heavy metal.

MRR: How much is metal an influence to your sound?

J: Well, Sean is really into heavy metal/death metal so it really rubs of He picked up a guitar one day and that's what he played.

MRR: What do you think about MRR?

E: It's amazing that it's been around for as long as it has. That's awesome. It's a lot of work and I really respect the people that do it. As far as content goes, I haven't really been into it for a long time but I still buy it every month to check out the ads and to read other stuff There's a lot of good stuff in MRR.

MRR: What about being featured in MRR? What is that like, when it happens, if it happens?

J: It'll shock me I guess because it will be weird to see our names in it.

E: Maximum is a very accessible mag so it's not like being in *Spin* or *Sassy* or something. It's very accessible. Anyone can contribute to MRR and chances are you'll get printed in it. But, at least it's a forum where people all over the world can read about your band whether you're a bigger alternative band or you're just the crappiest punk rock band that's never gotten out of your basement. You can be in MRR and that's what's awesome about it.

MRR: What's the best show you ever played and what's the reason?

G: The funnest show was with Into Another but some crazy things happened at that show.

MRR: Like what?

G: Technical difficulties.

J: The South Wall show as really fun. People really got into it. It was probably our best show as a band.

MRR: Where would you rather play A huge stadium or someone's basement?

E: No preference, we'll play anywhere.

J: We've played everywhere from a living room to halls. You know, wherever people want to see us play, we'll play.

MRR: Do you like doing anything else besides music?

E: Music is my life. Whether it's taking pictures of bands, or doing a radio show, or playing music, or sitting at home listening to music. Basically it's something that's going through my mind 24 hours a day. Religion is addictive, and music is my religion. I live it.

MRR: There's nothing else?

G: Skate...

J: Skateboarding, that's about it.

MRR: Was there some kind of incident at the Rape Relief show?

J: (grimaces) I don't want to talk about it. Um, there was a certain conflict with certain people. I understand where they were coming from, it's just that some people have a militant view of their beliefs. But I respect them and listen to what they have to say.

E: Whatever happened may have been blown out of proportion...

MRR: What happened?

E: It was being alienated by some of the people that were there because we are male. It was really unfair of them saying that we weren't there for the right reasons.

J: Considering Greg and Len had only been in the band for two weeks, we wanted to play the show to show support and we all pulled together and it worked.

MRR: What sets you apart from the hundreds of other heavy guitar crunch bands out there?

E: Focus, honesty, integrity, sincerety, I don't know. We're focused and we're honest about what we're doing. It's not fake or anything, it's just what's coming out.

MRR: Do you think you have a good chance at getting popular outside of Vancouver?

E: I think the chances of us getting bigger beyond Vancouver are better than the chances of getting big in Vancouver. I think we'd probably do better in a place like New York or Southern California than we ever would in Vancouver. **MRR: What kind of a person listens to your music?**

G: A wise person.

Contact Strain at: PO Box 1457 Station 'A'/ Vancouver, BC/ V6C 2P7/ Canada. For information on Strain's 7"s contact: Overkill Records/ PO Box 20224/ Seattle, WA 98102 or Heart First Records c/ o Florian Helmchen/ Bockhstr.39/ W- 1000 Berlin 61/ Germany

MRR: So, are you a band that's lost.

Devon: I would say Myron: We're a band

An Interview with

ALL YOU CAN EAT

by Tim Yohannan

MRR: How did this happen?

Myron: Boy, ask the hard ones first.

Danny: I believe it happened because when we first got together we were all living in San Francisco at the time and it wasn't an East Bay thing, I guess. Everybody in the band at that time came from totally radically different backgrounds and we just came out with this extrovert punk fucking silliness, and people didn't accept it because it wasn't like...

MRR: It doesn't fit in... In San Francisco, everything's like cool—so it doesn't fit there. And it doesn't fit in the East Bay because you're not from the East Bay, is that it?

Myron: Well, none of us are real scenesters.

MRR: Were you guys in previous bands or what?

Myron: I was, I don't know how to say this but I guess I was in Les Is Moore and we played a show with All You Can Eat and I really liked the goofiness. Things just worked out and I jumped on when their first drummer left..

Craig: I'm from Your Mother which is kinda the closest thing I've seen to All You Can Eat. It's kinda like All You Can Eat but more punk and funnier. All You Can Eat is on a more serious trip—I mean Devon sings about rape and stuff where we just sing about farting and Pez.

MRR: You're from San Francisco?

Craig: Pleasanton. I'm All You Can Eat's sixth bass player, so from now on just refer to me as Number 6.

MRR: So does it work...being silly in San Francisco?

Devon: I think a lot of people know that I'm in the band and remember Boo Hiss Pfffptht and all those other things I did, so they haven't yet to give us a chance cause they think its all out nonsense again. They're not aware that we know how to play and half of our lyrics are actually dead serious.

Danny: Its a 50/50 mix totally.

MRR: Are you San Francisco's answer to SNFU?

Devon: I don't know if we can put ourselves in their category, I mean definitely Craig and I are big fans of theirs.

MRR: Seeing you guys play live it's just like total energy...

Danny: Yeah, people put our music second or even third when they see our show. They're like, "You guys are so funny!" and "I never laughed so hard, you guys were great, let me buy a record" and they don't listen to it or whatever. It's definitely the live show that comes first cause we're all just a buncha nuts on stage.

Myron: Yeah we jump around. We were able to get almost every one to do the wave while traveling through America.

Devon: We're able to stop fights on a dime too.

Number 6: Hi Peckerhead! (laughs)

Devon: There was this guy named Peckerhead; he had Peckerhead tattooed across his stomach in gang letters...

Number 6: And he started a fight at his house.

Danny: And I broke it up.

Devon: This fight started and Danny just jumped in between the guys with his guitar and told them to break it up and I just started having a hissy fit going "I'm not playing till they calm down."

Danny: Devon's the best at fights and stuff like that. Just idiots in general, because he can say whatever, things that throw people way off balance.

Devon: I made them all hug before we played a song (laughs) like the whole front row... about 20 people giving each other a hug before we played.

MRR: How does a band that has like one 7-inch and a split 7-inch...

Myron: Two splits.

MRR: ...manage to have what? How many US tours?

Devon: Three.

MRR: ...and a tour of Japan? I mean you're not even on a big indie label. How do you guys do that?

Danny: Devon is THE MAN. He doesn't like to admit it—look at his face...

MRR: A rare moment of humility.

Danny: ...but he knows everybody. He's a very nice guy, everybody loves to talk to him. Everybody writes to him. He has compadres everywhere.

MRR: He's the ultimate pen pal.

band ~~without~~ a scene?
most definitely, yes.

left to right:
Myron • Devon • Craig • Danny

photo by
Winni Wintermeyer

Danny: All You Can Eat featuring Devon Morf. (laughs)
Myron: One of the comments we got traveling, was that people were really happy that we hung out with them as opposed to coming in and playing and hanging out backstage.
Danny: Or going to a hotel room.
Myron: We stayed in front, watched all the bands, hung out with the people and all that. I think from doing that three years in a row, that's how you get to meet people.
Devon: I mean if its like a small show and it looks like it's going to be burnt, like its not going to be fun or something, we'll get up front for the opening bands and we'll just have fun because we want them to stay to see us. (laughs)
MRR: What on these tours have you discovered or come across that's really made you happy or excited or whatever?
Danny: Lots of really cool people that we see year after year and that seem to stick around. Even if they're not in the scene anymore, the next year they still come down because they're our friends, and they hang out with us. We've made a lot of really great friends on tour. That is the best. I look forward to if we go on tour next year, being in Boise again because those people there are so good. And Pensacola Florida...
Number 6: And Wisconsin... Wisconsin fucking rocks!
Danny: But all the people there, I just enjoy seeing them and hanging out with them.
Devon: I mean around here, to see the same person at the same touring bands show three years in a row, would be unheard of. But these same people are pretty much everywhere we go. We've stayed at some of the same houses three years in a row now. These people come out and other people are like, "I cant believe so-and-so's here." We really establish friendships and keep in touch with these people...
Number 6: And send them postcards of Devon peeing out the window (laughs). I like the life threatening situations we confront (laughs) that's my favorite part.
MRR: Like what?
Danny: Like Ballinger, Texas.
Number 6: We were the first live band to play in Ballinger, Texas.
Myron: That was pretty exciting.
MRR: Well what is Ballinger?
Myron: It's a dot.
Danny: It's not even a dot, it's a scary ...
Number 6: Population four hundred.
Devon: No, Four thousand.
Myron: Was it actually four thousand?
Number 6: Yeah, but only three families. (laughs)
MRR: How did this happen?
Devon: Three kids wrote us from Ballinger, Texas.
Number 6: Which was more from any other city combined. (laughs)
Devon: And they were nice guys and they really liked us and the Dread, besides that they knew pretty much mainstream...
Number 6: Alice In Chains.
Devon: ... I don't remember how they found out about us.
Number 6: This one guy was like, "You're the first concert I've ever seen" and this other guy was, "This is the second band T-Shirt I've ever owned. The first one was a Guns & Roses shirt my mom bought at a garage sale."

MRR: So can you actually make ends meet on a tour like that?
Number 6: With merchandise... it's imperative.
Devon: Last year we made a point of, no matter what shows got canceled, we were gonna play every day. We played thirty five days in a row, most of them were legit real shows, with flyered crowds and stuff. But we played one show in a giant auditorium at a Georgia college to Dan and Dave punk, a janitor, and a religious nut... (laughs) We were really superstitious, like if we didn't play everyday something bad would happen. This year we were a little more relaxed.
Danny: This year we only took three or four days off out of the whole tour. But most of the shows that were canceled, we ended playing other shows, like basements or parties, or whatever. Those were great, they were really fun but making your ends meet, that's very hard.
Devon: The first year we lost out a lot, but we had a great time, even though it was like twelve shows in twenty four days. Last year we came back with six hundred dollars which paid for all the expenses. Like putting money into the van plus everybody got about a hundred bucks. This year we came back with forty dollars. We did have a little more expenditures, like a big mailing while we were on the road. We didn't get to do our mail before we left.
Danny: And we hooked up with another band from Florida.
Devon: Called Lazy Susan.
Number 6: And we divided up money with them.
Devon: And this year it was amazing how many touring bands were out there. It was like pretty much every show was all touring bands.
Danny: We're never touring in the summer again... twenty thousand bands.
Devon: But even in September a lot of bands are going out. There are so many bands now, it's really great. It's obvious that *Book Your Own Fucking Life* really works. Everybody has a seven inch out, and everybody's touring.
Danny: Plug!
Devon: It's not just a plug, it's just like I'm not sure the scene's really big enough to accommodate all the bands right now.
Number 6: Start your own scene.
Devon: Some cities we'd be in and there'd be two shows happening that day, and the people who are putting on each show were not in contact with each other or didn't know who each other were. Or refused to work with each other, and it made things hard on people. Even us, we've toured three times, but we're still not like a huge band or anything...
Myron: Without a real record out...
MRR: It's just amazing that you've done this much without a real record out.
Myron: Lots of bands with several records out don't tour at all.
Devon: Often we'd split equal money with all the bands that we played with... We played Sioux Falls, South Dakota where normally we'd be the only out of town band, and we headlined this show but still...
Number 6: With Drippy Drawers and the Dread...
Devon: It was basically a California show in South Dakota with a band from Wisconsin. Everyone got paid equal, which is fine by us, cause all the bands equally deserved it . They're all out there doing it themselves.
Myron: We played with a couple big bands. At the very beginning, Small

and the Mighty Mighty Bosstones. Otherwise it was all pretty much local punk rock bands.

Number 6: Dickie and the Bosstones seem to get a bad rap everywhere, but not with us.

Myron: They were wonderful, wonderful people.

MRR: How about Japan, what was that like?

Myron: People in Japan are on time. (laughs) When it says two minutes to seven, everyone's clock says two minutes to seven. No matter where you are, the train station, someone's house, it's two minutes to seven. No one sets their clocks five minutes ahead. They know what time it is. So things start on time. Shows are 7 o'clock to 10"o'clock or whatever.

Danny: Japan was really cool, we made lots of really good friends there also. I perceived it as people seeing we were an American band, and despite the fact they hadn't heard of us, came and saw us, had a fucking fun time and bought a record. So I think the next time we go back it will be just like a U.S. tour. We'll go back and see all the same people that we met and they're gonna bring more people.

Myron: They were really surprised to see us all jumping around so much.

Devon: It was really cool too, because it was just like in the States, there's a cross-section of people that normally wouldn't meet under ordinary circumstances coming to our shows. Because we'll invite friends that are artists, or skaters, actors, film makers or musicians from different musical genres to come to our shows. So in Japan we said we'd like to play as much as possible and on any bill we could get on. So we played on a death metal bill, with straight edge bands, psychobilly, pop punk, and crustcore bands. I'd say five out of seven of the shows went really well. Even if they didn't like us they were respectful and supportive of the fact we were doing it one our own. But by the last few shows in Tokyo we had the neatest mix of different people coming to see us play.

Myron: I think a really noticeable thing about Japan too is that they're still in 1985 or 86 in their punk rock. So it was really interesting seeing spikes and mohawks and stuff. It really brought me back a decade. It was really wild.

MRR: So here's this band that isn't well known that goes to Japan. That must be sort of a first, right? I'm sure all the other American or European bands that have done it are all on big labels.

Devon: I think the Meanies have gone, same with Young Fresh Fellows, Phantom Surfers and the Devil Dogs, but they're the only small bands the rest of them have been really big.

Danny: Rocket From The Crypt was like "the thing" over there. Going over there was sort of like a dream. Is it going to happen? Then when it did happen it was like am I here? Then you're home and you're like what the hell?

Devon: I think it helped that I had gone over and met people the year before.

Myron: Naomi played a large part in it.

Devon: Yeah, Naomi was amazing and same with Masaki from T.D.F. Also, a lot of people I had met the first time I went to Japan came to the U.S. and stayed with me, so they were able to take messages back and help organize things. I think that a lot more bands—if they were willing to make the connections and write people and risk the fact that they might lose a lot of money—could tour Japan. I mean, nobody had really heard of us before, and we only lost around $200 per member. That's less than most bands lose per member on a U.S. tour.

Danny: "Lost" isn't the word.

Devon: It was spent, it wasn't lost at all. It was spent on a totally rewarding and memorable experience.

Myron: We made the cost of our plane tickets back.

Danny: We also didn't have to bring our equipment over there. Everyone let us borrow their equipment, drums, amps and all that stuff.

Devon: It looks like were going back in January with NoFX. It will be a little different, that's for sure. But we're going no matter what.

MRR: Are you still gonna try to go to Australia; wasn't that a plan?

Devon: Yeah, we were offered to go to Argentina by a number of kids in Buenos Aries that write and call us. They said they'd set up a bunch of shows with good bands and put us up and feed us. We'd really like to go there, but at this time tickets are pretty expensive to South America. And we know we wouldn't make out tickets back, which doesn't really matter to us, but we don't have that kind of money at this time. Plus, we're still working on our Spanish. So we want to go to New Zealand because we have a lot of friends there and the U.S. dollar is worth twice as much there and plane tickets are cheaper. We're gonna be on a 7" with Salad Daze from Auckland.

Myron: We want to tour all the small places like Madagascar.

Devon: Myron and I really want to go to Madagascar...

MRR: Wait, this is the island thing isn't it?

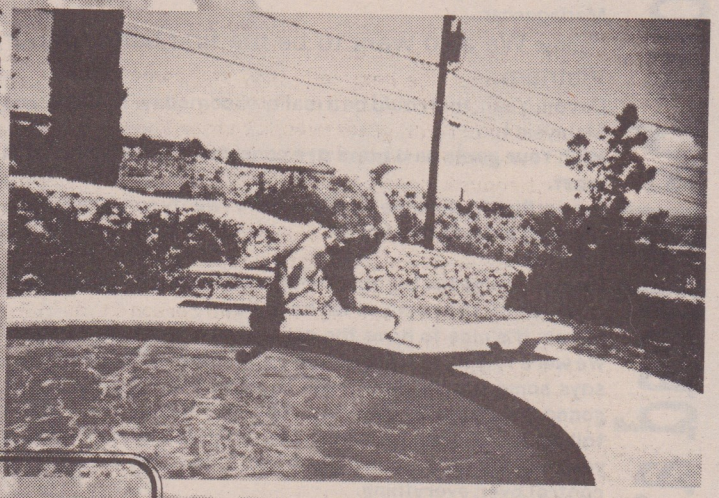
Devon: Myron and I love swimming and we love islands.

Myron: Yeah this summer we ended up only staying with people that had a swimming pool or a fat cat.

Devon: Yeah we'd love to go to Madagascar, Mauritius and Reunion. Maybe with the band, because there are punks in all those countries.

Myron: There are punks everywhere.

Devon: Heck, there's punks is Ballinger, Texas. (laughter) So I think we'll definitely go to New Zealand and Australia and Singapore before we ever get to Europe. Because you can do it, you can book these places.



We want to tour all the small places like Madagascar. .... *Myron and I love swimming and we love islands* ..... Yeah this summer we ended up only staying with people that had a swimming pool or a fat cat.

Danny: Europe just seems so over blown. It's last on our list it looks like.

MRR: I'm pretty amazed thought that some how you can do it yourself to that extent. I mean I think that you've taken it further than anyone has in that way.

Myron: I hope more people will.

MRR: Then you're gonna go to Madagascar and there's gonna be 37 American bands touring there.

Myron: But it will be fun anyway, we'll see some good shows.

Devon: I think the whole emphasis of All You Can Eat is communication and having fun. Befriending people...

Number 6: Jumping around!

Devon: I think we like the fact that since we make our own records and shirts that we know pretty much know the people that own our stuff on a first name basis. We have their addresses and write them post cards and stuff. Communication, travel, learning new languages, meeting people, jumping... (laughter) those are the things that matter the most to us.

Myron: I'll second the jumping by the way.

Craig: I firsted it.

Devon: Another factor that keeps thing interesting for us is that we range in age from 19 to 27 so we always got a different out look on things. I mean Myron is all, "Oh, I think I saw Minor Threat." (laughter)

Myron: I was a horrible punk rocker, I just went to the shows, I didn't care who I saw!

Devon: Craig's still Mr. Gilman St. he's always down there for shows...

Number 6: Jumping.

Myron: I think that's why I joined the band more than anything.

Number 6: That's definitely why I joined the band.

Myron: To jump.

Devon: Now were just, "The band with the drummer that jumps."

MRR: So are you gonna try and do a real record?

Myron: There's one being done isn't there?

"Get your bald head away from me..."

(laughter)

Devon: We have a number of splits coming out. Splits, splits, splits. We're on a couple compilations and a label in Japan wants to put a CD of all our stuff out. But we really are poor.

Myron: We spend all our money on touring.

Danny: We we get back from touring and we're all in debt until we go back on tour again.

Devon: We make enough money to pay our debts off just in time to go. That's the only thing that would make being on a label attractive. The fact hat all the money we made we could put into touring so we could go to out of the way countries like Madagascar.

Danny: We also want to be the first band to tour Vietnam.

Devon: Yeah, that could be a reality to someday. Thailand and Malaysia too.

MRR: Your goals as a band are considerably different than most.

Devon: Right. I think we'd rather have twenty small records...

Number 6: Than one I'm on.

(laughter)

Devon: ... than one big one. There's something really personal about all the records we have out.

Myron: It's nice to have the control over what we're doing. We were talking to this guy who books down in Tucson and he says some bands don't even know where their tours are gonna be, because there's a manager talking to an agent talking to the label. Then the band just gets a letter that says you're going here, you're going there. This way we have full control over everything.

Danny: It's gonna get done right if we're all doing it, especially Devon.

(laughter)

Number 6: If he gets a head injury we're fucked.

(laughter)

Myron: So from now on he's wearing helmet!

(laughter)

MRR: What else can we talk about?

Devon: The scene seems to be getting younger and younger. And every little town seems to have a scene now. There's punks in Lake Charles Louisiana, that are up on the scene and know everything about it. People who read *Maximum* religiously. It's amazing. There were a couple hundred kids at a show in Gulfport Mississippi.

Danny: I'd like to say hello to Lazy Susan from Florida, the band we toured with this summer.

Myron: They were really nice. A lot of bands we played with we're really nice; Hellbender, Summers Eve, Schleprock, a lot of bands.

Devon: I felt kind of bad because this was our third U.S. tour and we were doing a lot better as far as shows coming through and getting paid and stuff but still all the other bands we met seemed to be hundreds and hundreds of dollars in the hole. So a couple times we'd give 10, 20 bucks out of our pocket, or ramen, cookies, food whatever ever little bit we could afford just to help these bands out.

Myron: The first time you go out, it's really rough out there. Especially with all the bands touring nowadays, so you're gonna lose money. You just have to be persistent about it. Obviously you're not doing it for the money, otherwise you'd sign to a label, you're doing it because you want to do it for the fun of it. So when it hits you that you're in the middle of no where and $20 in debt with not enough gas to get to the next town it's a humbling experience.

Devon: It seems a lot bands they struggle until they get to a point where they can ask for things and then they ask for too much. I don't know why any body needs a 16 channel PA and monitors facing the stage. Sure it might be nice, but this is punk rock, and you don't need 'em if you're playing in a basement. We've made more money playing back yards.

Number 6: We made $1.50 in New Brunswick.

Devon: We also made about $300 playing in someone's back yard in El Paso Texas once. To only around 30 people. Everybody bought something, everyone gave us money out of their pockets. That's punk rock. It was in a really bad neighborhood, but it was a bunch of punk rock families getting together and having fun. So it just bums me out when these bands have these riders saying they need all these ridiculous things. If you know your songs I don't see why you need monitors. We've played a bunch of shows without even a PA. If we get a chance to play, we'll play, even if it means yelling in peoples ears. That's the good thing about being energetic live. People don't come to hear your lyrics, they can buy a record and read them later, they come to see you play.

MRR: So do you think most bands don't have a sense of performing? It seems like an awful lot of bands get on stage and it's like watching them practice or something.

.....I just started playing bass, so it hurt after crowd. And if you look at a majority of

Number 6: They even face each other.

MRR: It seems like its a lost art or something.

Myron: It's very true. Performance in our case is like 80%, maybe 90.

MRR: Well, there's no talent.

(laughter)

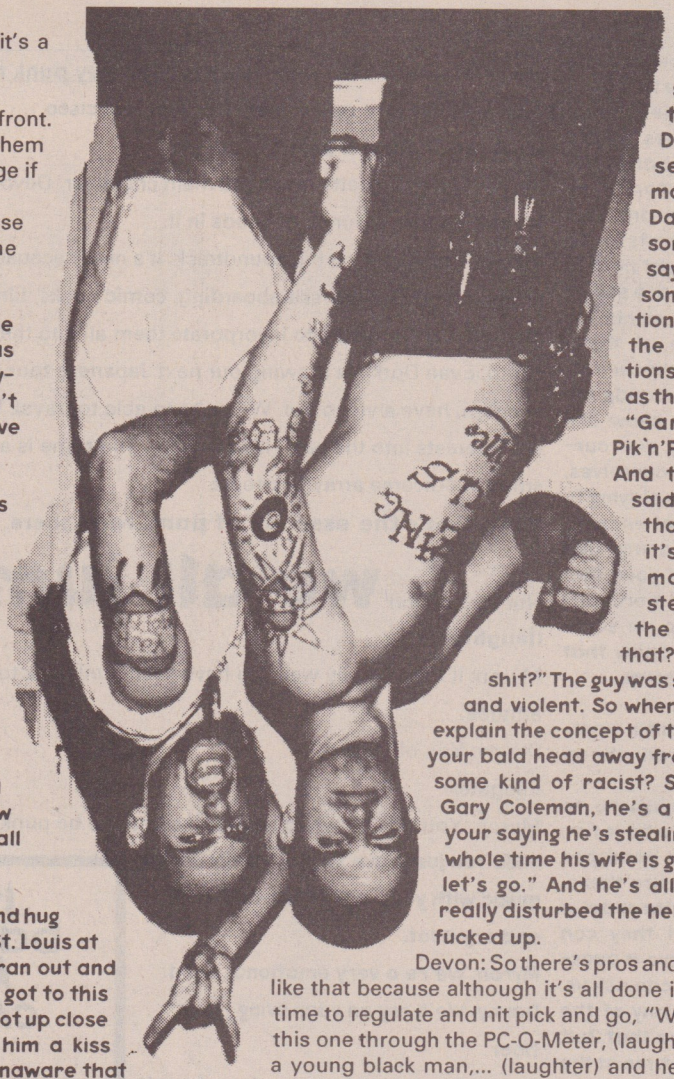
Myron: Well, um, right, but we can jump!

(laughter)

Danny: Dammit, we can jump!

Number 6: Here's an example I have, a bunch of group photos, I just started playing bass, so it hurt after a while, so I'd put it down mid song and take a picture of the crowd. And if you look at a majority of the pictures I've taken, Myron's in the crowd during the song. (laughter) I'm not kidding.

Devon: We try to involve the crowd. If it's a small crowd...
Danny: We meet everyone.
Devon: And try to get them together up front. Sometimes we'll go out and forcibly pick them up and bring them to the front of the stage if they're sitting in the back of a club.
Myron: I had to drag him back once because this woman was crying, because she thought he was serious.
MRR: About what?
Myron: About him trying to get her to come to the front of the stage, and she was sitting in the back waiting for her boyfriend and she was crying and she wouldn't move. And he's like, "Get up there or give me 20 push ups!"
(laughter)
Number 6: But that one guy was! He was doing push ups!
Devon: You see, I have no sight when I take my glasses off. I don't know who I'm talking to or what their facial reactions are. We played to a wall of skinheads in St. Louis.
Danny: Oh, that was the best! Everybody was just standing there with their arms folded, and Devon was as flamboyant as hell.
Devon: I was just, "Sway! Do something!" I would have been happy if they threw things, but they just stood there like a wall of flesh.
Myron: Which is what they were.
Devon: I told them to sway or I'd run out and hug them, and it was 100's of degrees hot in St. Louis at the time, so we were raining sweat. So I ran out and started hugging people at random until I got to this one big skin. I realized my mistake once I got up close enough to see who he was, but I blew him a kiss anyway and ran away (laughter). I was unaware that the rest of the set he was glaring at me like he wanted to kick my ass if I got within reach (laughter). I was oblivious.
Myron: It was hilarious.
Devon: Yeah, we try to involve the crowd. We have a song which is a mad lib where the crowd makes up the lyrics as we play. We'll get everybody together for a photo...
Number 6: Then they stay there.
Danny: People get into it. We have this one break in a song where we just tell jokes and do silly stuff and get people to do the wave. And people actually do it. We wont actually start the song until they do (laughter). And after the wave is completed and we go back into the song you can see on everyone's faces that they're going, "Gee, that was neat. I can get into this."
Devon: It's like improv. It's half stand up comedy. We played in a gymnasium where the crowd had to make a basket with a rubber heart. We wouldn't finish the song until someone dunked it through the basket ball hoop.
Number 6: And everybody tried!
Devon: And a kid from Old Skull kicked me in the head.
MRR: Why?
Devon: Because I was lying on the ground and he's punk. So he jumped on my head (laughter).
MRR: So when you do your improv thing and people make up lyrics what are some of the things that come up?
Devon: Everything seems to be about masturbating.
Danny: "Elvis is farting somewhere". All Devon says is he needs a person a place and an action. People come up with the weirdest combinations. But in Ballinger Texas the crowd came up with "Gary Coleman is in Pik`n'Pak Stealing Burritos" And this older drunk guy said, "What kind of song is that?" And Myron said it's called" Gary Coleman is in Pik`n'pak stealing burritos. And the guy said, "What is that? Some sort of racist shit?" The guy was serious, he was drunk and violent. So when Devon went over to explain the concept of the song he said, "Get your bald head away from me, what are you some kind of racist? Singing a song about Gary Coleman, he's a little black kid, and your saying he's stealing burritos!" and the whole time his wife is going, "Come on dear, let's go." And he's all, "Fuck you guys!" It really disturbed the hell out of Devon. It was fucked up.



Devon: So there's pros and cons to doing a song like that because although it's all done in fun, we don't have time to regulate and nit pick and go, "Wait a minute let's run this one through the PC-O-Meter, (laughter) `Gary Coleman's a young black man,... (laughter) and he's stealing burritos,' hhhm, that could be construed as racist." (laughter) I wasn't thinking. Now that that happened I'll probably try to screen things a little better. But hell, it's a reflection of our audience not us. They wrote it.
Danny: We've had people from the crowd, say stuff like, "Her sucking my dick" before, but Devon just tells 'em to fuck off and goes on to somebody else.
Myron: I think it's really important, going back to the improv thing, is being able to work with what you're given really fast (laughter). I think the four of us work really well that with the confidence of Devon behind us we just all play with it. I feel confident running out into the audience and being goofy.
MRR: Cause he'll protect you.
Myron: Yeah. He's there, if I get in trouble, I just shout "Devon!"
(laughter)
Number 6: I like the fact that I practiced like three times with them before we went on tour and so I could screw up a lot and it's a band we're you can screw up and even if everyone notices we can still have a fun time off of it. I mean Myron misses a lot of beats but that;'s because he's not even sitting down.
(laughter)
Myron: I think that if we're having a fun time the audience has a fun time and the music is still music.
Danny: It's basically there.
Myron: Besides the crowd don't know the music.
Devon: I think we are a band without a scene like you said, because we are totally D.I.Y., we've done almost everything ourselves, we've been on a

started playi... a while, so I'd put it down mid song and take a picture of the ...id the pictures I've taken, Myron's in the crowd during the song..... ...the pictures I've taken,

couple compilations our friends put out, but those were independent records. But then we've also had opportunities where we've played with big bands like Mighty Mighty Bosstones or Ned's Atomic Dustbin and still been able to sell our shirts for $6 and records for $3 right next to the others bands who are selling their CD for $15 and shirts for $25. A lot of people at these shows haven't been exposed to that, and where some bands say they couldn't play a show like that, we don't really see ourselves as prostituting ourselves, we see it more as were playing to a crowd that might get encouraged by what were doing. See that you can tour on your own and make your own merchandise for really cheap. In some instances let people know that you can still make records.

(laughter)

Myron: Records are still in existence. United's a good cheap place to do them.

Devon: We'll play anywhere to anyone. We just want to have fun, we're not a message band per se, but our messages are there. We don't try to shove them down peoples throats, but they can read them. If they have a question or anything they can ask us.

Myron: We don't like any of the "isms" or anything like that, but we like to have a good time at the same time.

MRR: What about the movie you're in?

Devon: We're in a film called "The Lisa Theory" that Steven Okazaki directed. He's a local film maker who used to be in a band called the Maids. It's kind of cool because everybody in it is a local person or band.

Danny: Pretty much all friends of ours.

Devon: Alicia Rose, Bucky Sinister, Honey, Ovarian Trolley, all these cool people who are all friends. I had done this review in my fanzine *Wajlemac* of Steven's first feature film "Living on Tokyo Time" and he really liked it and we kind of exposed him to punk rock again. So we just really hit it off and he was so taken with all our personalities that he kind of molded this film around our lives. It's by no means fictional though. It's even filmed in our houses, at the Chameleon, etc.

MRR: When is it coming out?

Devon: It's going to film festivals now.

Myron: We've all seen it though. It's a low key punk rock film.

Danny: About love and romance in San Francisco.

MRR: So it's got a plot?

Danny: Devon's pretty much the main character. Devon and Honey. It's a comedy.

Myron: There's a bunch of bands in it.

Devon: Unrest are on the soundtrack. It's neat because everyone in the band are interested in so many different things skateboarding, comic books, film and video. We enjoy so many different mediums and are able to incorporate them all into the band. We're on a Thrasher skate rock comp, Evan Dorkin's drawing our next Japanese tour shirt and maybe our CD cover, we've been in a film, have a video out. We've been able to travel. We've been able incorporate so many of our interests into the band it's amazing. The same is applicable to the people who listen to us, a small but diverse array of people.

MRR: That's the essence of punk rock there.

Number 6: And **we all jump.**

(laughter)

Myron: It's also really weird to have seen punk rock totally change. From more of a look to an attitude.

Danny: You old timer!

(laughter)

Myron: You don't have to have spiked hair to be punk rocker.

MRR: You just have to play really boring music with you back to the audience and cry a lot.

Myron: We're a very emotional band.

Danny: We'll cry on your living room floor.

Devon: Some people say we're a breath of fresh air. People say I haven't laughed so much, I haven't had so much fun in so long, and proceed to tell how so many bands are so depressingly serious nowadays (laughter). So many bands play, get paid, they leave. I'm not saying that's not okay, or we're better than any one else or anything. We're just doing something different. I'd also like to clarify that we're not some do-it- yourself martyrs, we're not trying to set any rules or regulations or go, "Hey look at us! We've done this for three years and we're still D.I.Y.!" We're just about having fun.

Number 6: And jumping.

MRR: But I can. I can say that the reason I wanted to do this interview is largely because of the way you are doing things. You may not be doing it to prove something to other people but I think it's an example that is really great and I hope other people take a look at.

Devon: I'm just saying that in case we ever do decide to sign to a label, not a major, but a smaller independent label...

MRR: You don't want this to come back to haunt you, you don't want Ben Weasel calling you up.

(laughter)

Devon: Yeah. We do it ourselves, we will probably always do it ourselves,...

MRR: But just in case...

(laughter)

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NHI INTERVIEW

This interview was conducted by a table of people asking various questions to Pat Burke and Warren Brownlee of No Humans Involved. They are a Canadian Prairie Hardcore band from Saskatoon, Saskatchewan. Forming 5 months ago, and have released one 6 song demo. The interviewers were many, but mainly Tom Dubetz and Shawn Boardman. MRR: Tell us what you do and who's who. Pat: I'm Pat and I yell. Warren: I'm Warren, I play guitar. Mike plays drums and Ryan is on bass. **MRR: Tell us about the band.** Pat: Basically, we've started a new thing in Saskatchewan, being the only HC band here. We've got a pretty small scene here provincially, and we've got a small but loyal following. We bitch a lot, point fingers, and lay blame on people, but they still seem to come back. We're angry, and I guess it shows through in our music. **WARREN: ASK BETTER QUESTIONS. MRR: Oh, ok.**

Pat, your pretty mouthy on stage, especially about your being straight-edge. What with that? Pat: I guess it's because when I first started being sXe, I got a lot of hassle. I still do. It's just slowed down because I started to verbally defend myself. I've seen too many of my friends destroyed by one chemical or another, and it's frustrating. Of course, I'm going to tell people that I don't support a negative lifestyle, and if they get offended, I guess it shows their own insecurities. I'm the only sXe in the band, so not everyone is agreeing with me here, but I write the lyrics, so it's my emotions that show through in the end. I don't go out to offend people, just to have my say. **MRR: Tell us a bit about your demo.** Pat: There's not much to say. Warren: It sucks. It was recorded in my basement through a 12 track, and generally produced cheaply, so the quality isn't that hot. Pat: It's 6 songs. Its pretty fast and angry, but hey, that's ok. We're angry, but not hateful. I feel that a lot of things about society are warped, and I'm not going to take it lying down. I'm going to do my best to inform people about stuff, and maybe open their eyes for once. The tape has a lot of resentful feelings express. I resent some things and people in my life and I let it out when on the mike. **MRR: Do you have any strong political focus?** Pat: When I got NHI together, I was really into anarchistic ideas. The thing is, it is a utopian philosophy. Once I realized that, I realized that it was counter-productive. I still hod true to the ideas of equality and freedom, but people will never develop respect for each other. I see a lot of "anarchist" punks and kids slagging each other, and backstabbing. If these are the spokespeople of anarchism, and think people should unify, why can't they get along themselves? Now, I believe in truth and justice. Unfortunately for some reason though, justice has become "un-PC." Just because I feel that guilty people should be punished, I'm now labeled a fascist. I thought that it was un-PC to stereotype in the first place. (Pats starts rambling on) **MRR: Ok, man, next question! What kind of bands do you listen to?** Pat: Agnostic Front, Sick Of It All, Slapshot, Judge, Gorrilla Biscuits, and a few others. I also like this band State Of Grace from California. Thanx for the tape, Russ! Warren: Napalm Death, Cannibal Corpse, Carcass, Boltthrower, and other grindcore stuff. **MRR: What kinds of things do you feel strongly about.** Pat: It's more like, what don't I feel strongly about. Personally, I have strong opinions on almost everything. But to narrow it down, I'd have to say...I hate racism and intolerance. I'm very atheist and very pro-choice. It makes me sick when people let chemicals run their lives, and I hate people that slag you because of your opinions (not actions). Warren: I don't feel strongly period. **MRR: Do you plan to release anything else soon?** Pat: I really want to do another project, but we wasted all our money duplicating our demo. We all go to school, and I'm the only one with a job, so we basically depend on our parents and fans for support. They really help a lot. We have the material to do more stuff, but not the means. We've been slammed a few times by people claiming to "help us," only to end up with less tapes and t-shirts than when we started. We would love to hook up with any label that wouldn't screw us around. All we want is a few tapes each out of the deal. Cash is pretty unimportant to us. We just want enough to keep our equipment working. We live what we're doing. Warren: Yeah. **MRR: Any closing comments or threats or anything?** Pat: Oh yeah. Warren: Anyone who has ripped us off or owes us money, please live up to it. Being dicks isn't cool. You claim you want us to record again soon, but turn around and steal our money, merchandise, and equipment. Sorry, but that doesn't help. Mrs. Svenson from Regina sucks. Give us back our cymbal stand! I Spy from Regina are icons. They rock. Pat: Thanx to all people who have ever supported or will ever support us. Thanks to the kids up front at shows who stay there no matter how rude I get. I'd like to encourage all sXe's out there to stay true. Don't tolerate racism or intolerance. Above all, stop the violence and sexism at shows. That scene is way out of date. Anyone wishing to get in touch with us for stickers or our demo or anything, please write, and if we ever come by your area, check us out. **N.H.I. c/o Pat Burke/ 449 Haviland Cres/ Saskatoon, SK, S7L 5B3/ Canada**

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THE FUTILITY OF THE WAR ON DRUGS

by Kyle Ryan

"We, as a country, are bleeding severely as a direct result of our drug laws, and we are demonstrable in a worse position now than we were five years ago."

--Superior Coun ludge James P. Gray

"Fundamentally, we need to consider legalization because the criminal justice approaches of the past have failed, and those of the present and future are likewise to largely doomed to failure."

--Ethan A. Nadelmann

"The war on drugs is a counterrevolutionary and counter-evolutionary movement doomed to failure. Our success is inevitable."

--James Ostrowski

"It is this society s position that if you c400se to be a falling-down drunken bum and wind up in the gutter, that i;s your right. So if you want to sniff or snort or puff your way to the gutter, that should be your right, too. Look at it this way: It s a lot easier to sweep up the gutters than fight a hopeless war."

--Mike Royko

•Estimated deaths directly or indirectly linked to alcohol vary from 50,000 to 200,000 per year.

•An estimated 320,000 people die prematurely each year as a consequence of their consumption of tobacco. Only 3,562 people were known to have died in 1985 from use of all illegal drugs combined.

•Over 60 million Americans have smoked marijuana. Not one has died from overdose. Alcohol causes 10,000 deaths annually from overdose.

•Only 10% of those who try cocaine become addicted to it. 3.8% of cocaine users consider themselves addicted and cannot stop, 7% of marijuana smokers consider themselves addicted.

•A person has more of a risk becoming addicted to nicotine after first trying a cigarette than trying heroin.

•The government spends $1 million a year to destroy wild marijuana. Out of the 38 million plants seized this year, only 18,400 were cultivated.

•State and local governments spent $2 billion last year to incarcerate drug offenders.

•In Florida, the 8,506 drug law violators admitted to the state prisons in fiscal 1987-88 represented a 525 % increase from fiscal 1983-84.

•More than half of all organized crime revenues are believe to derive from the illicit drug business--$10 to $50 billion per year.

•Drugs cost far more than alcohol and tobacco not because they cost more to produce but because they are illegal.

•No illicit drug is as strongly associated with violent behavior as alcohol. 54 % of all jail inmates convicted of violent crimes in 1983 reported having used alcohol just prior to committing their offense.

•77% of victims of asset forfeiture are minorities.

•The DEA spent $13.7 million eradicating marijuana in 1991, as opposed to $2 million in 1982.

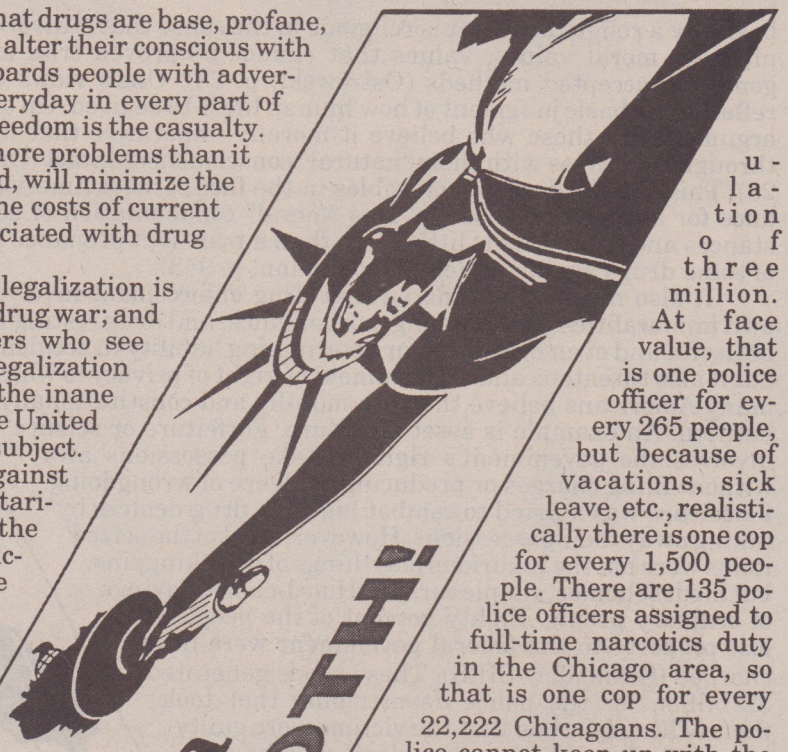
All of the above were taken from Nadelmann

From birth through adolescence, society teaches that drugs are base, profane, and immoral. Society teaches people that it is wrong to alter their conscious with a psychoactive drug; and society simultaneously bombards people with advertisements for alcoholic substances and cigarettes. Everyday in every part of America and around the world, a war rages--and our freedom is the casualty. Drug prohibition destroys its own purpose by causing more problems than it solves. Policies of drug legalization, wisely implemented, will minimize the risks involved with legalization, dramatically lessen the costs of current policies, and more directly address the problems associated with drug abuse.

Typically, a person's immediate reaction to drug legalization is negative. They still believe that it is possible to win the drug war; and those who stand for legalization are only drug users who see legalization as a way to benefit their habits. Would the legalization of drugs end the abject and feckless consequences of the inane drug "war" and in effect, help solve many problems in the United States? The reader must keep an open mind on the subject. There are two key terms involved with movements against drug prohibition. Drug *legalization* (according to Libertarians) is the removal of all criminal sanctions and taxes of the production of psychoactive substances, excepting restrictions of sales to children (Nadelmann, p. 939). The *decriminalization* of psychoactive substances is the legalization of only certain drugs with strict limitations of their use and sale, and heavy taxation by the federal government.

The movement for drug legalization began in 1985 with the Libertarian Party adding a policy for drug legalization to its platform. By May of 1989, various non-Libertarian groups and individuals had taken up the fight for this uniquely Libertarian issue. However, when small battles were won and interest in legalization renewed, the Gulf War came, and with it, the death of this movement. Unfortunately, it fell back into the hands of only the Libertarians. Fortunately, it has begun to gain strength again, making allies and winning small victories again.

Mike Royko, columnist for the Chicago Tribune, said that there really is not a "drug war" for several reasons. First, popular demand--drugs are on every level of society, from the penthouse to the ghetto. Secondly, the profits are staggering; there is serious money to be made in the drug industry. Thirdly, there is not enough enforcement to make an impact in the industry. He cites a city like Chicago, with a population of three million. At face value, that is one police officer for every 265 people, but because of vacations, sick leave, etc., realistically there is one cop for every 1,500 people. There are 135 police officers assigned to full-time narcotics duty in the Chicago area, so that is one cop for every 22,222 Chicagoans. The police cannot keep up with the drug problem. Another reason is there is nowhere to put those incarcerated for drug use. Rehabilitation centers, prisons, and more police cost money. Taxpayers are complaining that taxes are too high; solve the problem, but do not bill me.



A Free America or a Drug-Free America YOU CAN'T HAVE BOTH!

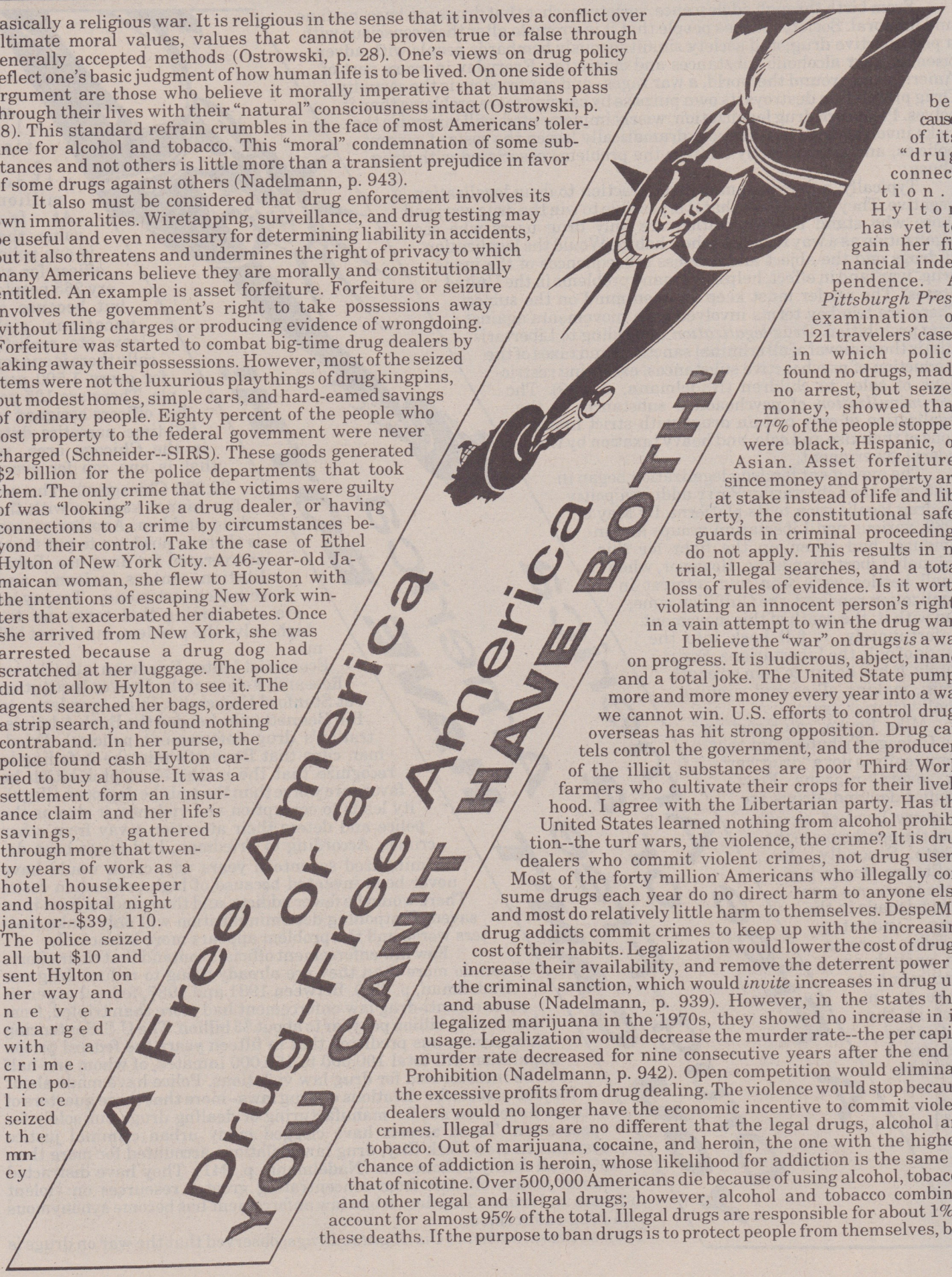
Economist Milton Friedman is the Senior Research Fellow of the Hoover Institution at Stanford University. In an open letter to Bill Bennett (who headed the Bush Administration's drug enforcement policies), Friedman cites that Bennett's mistake is failing to recognize that the measures of prohibition he favors are worse than the evils he deplores. Illegality leads to corruption and violence; it strains the police and deters their attention away from other crimes. According to Friedman, had drugs been decriminalized seventeen years ago, crack would have never been invented because of high production costs. There would be fewer addicts, and thousands of lives thus saved. Postponing decriminalization will only make matters worse and the problem appears more intractable.

Few law enforcement officials contend that their efforts can do more than they are already doing to reduce drug use (Nadellman, p. 939). Between 1981 and 1987, federal expenditures on anti-drug law enforcement had more than tripled, from less that $1 billion per year to about $3 billion. The U.S. Sentencing Commission has predicted that in fifteen years the federal prison population will total 100,000 to 150,000 inmates, of whom one-half will be incarcerated for drug law violations. Police have made about 750,000 arrests for violations or drug laws--more that three quarters of these have been not for manufacturing or dealing drugs but solely for possession. These arrests have clogged many urban criminal justice systems. In New York City, drug law violations accounted for more than 40% of all felony indictments (Nadelmann, p. 941). They have distracted criminal justice officials from concentrating greater resources on violent offenses and crimes. In cities, urban law enforcement has become synonymous with drug enforcement.

Thomas Szasz, author of *Our Right to Drugs,* observed that the war on drugs is

basically a religious war. It is religious in the sense that it involves a conflict over ultimate moral values, values that cannot be proven true or false through generally accepted methods (Ostrowski, p. 28). One's views on drug policy reflect one's basic judgment of how human life is to be lived. On one side of this argument are those who believe it morally imperative that humans pass through their lives with their "natural" consciousness intact (Ostrowski, p. 28). This standard refrain crumbles in the face of most Americans' tolerance for alcohol and tobacco. This "moral" condemnation of some substances and not others is little more than a transient prejudice in favor of some drugs against others (Nadelmann, p. 943).

It also must be considered that drug enforcement involves its own immoralities. Wiretapping, surveillance, and drug testing may be useful and even necessary for determining liability in accidents, but it also threatens and undermines the right of privacy to which many Americans believe they are morally and constitutionally entitled. An example is asset forfeiture. Forfeiture or seizure involves the govemment's right to take possessions away without filing charges or producing evidence of wrongdoing. Forfeiture was started to combat big-time drug dealers by taking away their possessions. However, most of the seized items were not the luxurious playthings of drug kingpins, but modest homes, simple cars, and hard-eamed savings of ordinary people. Eighty percent of the people who lost property to the federal govemment were never charged (Schneider--SIRS). These goods generated $2 billion for the police departments that took them. The only crime that the victims were guilty of was "looking" like a drug dealer, or having connections to a crime by circumstances beyond their control. Take the case of Ethel Hylton of New York City. A 46-year-old Jamaican woman, she flew to Houston with the intentions of escaping New York winters that exacerbated her diabetes. Once she arrived from New York, she was arrested because a drug dog had scratched at her luggage. The police did not allow Hylton to see it. The agents searched her bags, ordered a strip search, and found nothing contraband. In her purse, the police found cash Hylton carried to buy a house. It was a settlement form an insurance claim and her life's savings, gathered through more that twenty years of work as a hotel housekeeper and hospital night janitor--$39, 110. The police seized all but $10 and sent Hylton on her way and never charged with a crime. The police seized the money because of its "drug connection." Hylton has yet to gain her financial independence. A *Pittsburgh Press* examination of 121 travelers' cases in which police found no drugs, made no arrest, but seized money, showed that 77% of the people stopped were black, Hispanic, or Asian. Asset forfeiture, since money and property are at stake instead of life and liberty, the constitutional safeguards in criminal proceedings do not apply. This results in no trial, illegal searches, and a total loss of rules of evidence. Is it worth violating an innocent person's rights in a vain attempt to win the drug war?



I believe the "war" on drugs *is* a war on progress. It is ludicrous, abject, inane, and a total joke. The United State pumps more and more money every year into a war we cannot win. U.S. efforts to control drugs overseas has hit strong opposition. Drug cartels control the government, and the producers of the illicit substances are poor Third World farmers who cultivate their crops for their livelihood. I agree with the Libertarian party. Has the United States learned nothing from alcohol prohibition--the turf wars, the violence, the crime? It is drug dealers who commit violent crimes, not drug users. Most of the forty million Americans who illegally consume drugs each year do no direct harm to anyone else, and most do relatively little harm to themselves. DespeMte drug addicts commit crimes to keep up with the increasing cost of their habits. Legalization would lower the cost of drugs, increase their availability, and remove the deterrent power of the criminal sanction, which would *invite* increases in drug use and abuse (Nadelmann, p. 939). However, in the states that legalized marijuana in the 1970s, they showed no increase in its usage. Legalization would decrease the murder rate--the per capita murder rate decreased for nine consecutive years after the end of Prohibition (Nadelmann, p. 942). Open competition would eliminate the excessive profits from drug dealing. The violence would stop because dealers would no longer have the economic incentive to commit violent crimes. Illegal drugs are no different that the legal drugs, alcohol and tobacco. Out of marijuana, cocaine, and heroin, the one with the highest chance of addiction is heroin, whose likelihood for addiction is the same as that of nicotine. Over 500,000 Americans die because of using alcohol, tobacco, and other legal and illegal drugs; however, alcohol and tobacco combined account for almost 95% of the total. Illegal drugs are responsible for about 1% of these deaths. If the purpose to ban drugs is to protect people from themselves, ban

also tobacco and alcohol. Not only is individual liberty hampered with prohibition, but the beneficial uses of drugs can never be discovered. Marijuana ha proven quite useful in alleviating pain for victims of multiple sclerosis. Also, it is particularly effective in reducing nausea that accompanies chemotherapy, and may prove effective in the treatment of glaucoma. Researchers have found heroin more effective than morphine in treating pain--it is legal for these purposes in Britain and Canada. Psychedelic drugs like LSD have shown promise in aiding psychotherapy and in reducing tension, depression, pain, and fear of death in the terminally ill. It is also a potential treatment for alcoholism (Nadelmann, p. 942). Drug laws hinder the efforts of researchers to investigate current claims and potential medical uses of illegal drugs.

The myth that people who are for drug legalization are inordinate drug users themselves is a form of extreme prejudice and faulty stereotype. New allies join in the legalization effort everyday, and their position in society is shocking to those for prohibition. People like U.S. District Court Judge James C. Paine, Superior Court judge James P. Gray, U.S. District Judge Robert Sweet, Milton Friedman, William F. Buckley, and assorted journalists and activists. I myself have never used any form of an illegal drug. I have had alcohol and smoked before. The closest I have come to doing an illegal drug is second hand marijuana smoke at concerts. I do not drink, I do not smoke, and I do not use drugs. I do not want legalization so I can use drugs legally; I want legalization because I care about my country. We cannot have double standards anymore. The same people who use alcohol on a weekly or daily basis and smoke cigarettes profusely say that legalization of drugs is wicked and immoral, and that if they were legalized everyone would use drugs. Who has the problem? The United States is bringing itself down with drug prohibition. It has not curbed American citizens' willingness to do drugs. It is an economic black hole: sucking money, time, and effons that can be better used on something else. Legalization would be a tremendous economic boost to all forms of government, on the local, state, and federal levels--at least $1 billion annually to state govemments. Drug prohibition also dissolves individual liberty--it is the government's claim to your mind. I say that it is time that America wakes up and realizes that drug prohibition is a maelstrom that has hurt every level of American society. It is time for change.

James Madison once said that you can only stop factions in two ways: by removing their causes or controlling their effects. There are again two methods of removing the causes of a faction: destroying its liberty, or giving everyone the same opinion. This cannot work: it is worse than the problem itself, and you cannot give everyone the same opinion. If you take away liberty, you decimate the reason for which you are fighting. You can only control its effects. It is the same with drug prohibition and legalization. By attempting to stop americans from altering their levels of consciousness, you claim the rights to their minds. We have made a mockery of liberty with the maelstrom known as the drug war. Making drugs illegal does more harm than good; if people want drugs, they will get them, penalizing them for this does nothing. Policies of drug legalization, wisely implemented, will minimize the risks involved with legalization, dramatically lessen the costs of current policies, and more directly address the problems associated with drug abuse. We can control the regulation of drugs if we legalize them. Maybe if we could turn our focus away from drugs, we could look at more important issues like education. Education is the key: if we educated children at a young age, we could stop them from becoming heavy drug users. If we could educate ourselves and realize the futility of our efforts, we might just come out ahead; and we might just solve this problem.

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S.F.'s SHERIFF URGES REPEAL OF DRUG LAWS

Way back in issue #2 of MRR (Sept/Oct '82), we ran an interview with "San Francisco's Punk Rock Sheriff." Mike Hennessey was a familar sight at early punk shows at the Mabuhay and at record stores that sold punk records. He was a guest DJ on MRR Radio, playing tunes like The Avengers' "American In Me", DK's "Police Car", and songs by Crime. Eleven years later he is still the Sheriff of San Francisco, He recently did an interview in the *S.F. Weekly*, and here he discusses his feelings on the "War on Drugs."

by Vince Bielski

LITERARY LAWMAN Sheriff Michael Hennessey rails against the war on drugs in a recent magazine piece.

In the dusty American tradition of literary lawmen, San Francisco's own Michael Hennessey has penned a cover story for *American Jails* that will rattle more than a few sheriffs' cages. "I'm also on the cover in the nude with a bulldog on my butt and a black panther on my shoulder," joked the proud sheriff.

But Hennessey's gun-slinging article in the July/August issue, titled "Our National Jail Scandal," is no laughing matter. The story puts him on record as one of the first active law enforcement honchos to declare the war on drugs a sham and to call for the decriminalization of drug use laws. "This was an unwinable war from day one, a war that has resulted in billions of wasted tax dollars, and a war that is, ultimately, almost solely waged against minority Americans," he said.

The mag's managing editor, Ken Kerle, expects Hennessey's piece will stir up trouble among readers of the country's preeminent publication on jail matters. In the editorial, he praised Hennessey "for his candor and courage in putting his views into print."

Is the sheriff worried? "I haven't gotten any heat yet; it just came out. But I will take heat. The editor said he can't wait for the letters to the editor."

No doubt. Says the badge-wielding scribe of his fellow sheriffs "Like crackheads and heroin users who infest the inner city, we are hopelessly addicted to ever-increasing incarceration."

The United States has the "dubious distinction" of having a higher ratio of Its population behind bars than any other country in the world, including tumultuous South Africa, the article says. These locked up Americans are "overwhelmingly minority, predominately young and invariably involved with drugs. African American and Hispanic men under the age of thirty who use drug sales as a means of economic sustenance and advancement."

Not only has the "industry of massive domestic incarceration" failed miserably to curb crime, the sheriff asserts, it creates career criminals. "Time in jail only further alienates inmates from society's mainstream, separating them from the basic societal structures that truly keep people from becoming career criminals: family, jobs, positive reinforcing peer groups."

The roots of this "national tragedy are political. Cowardly politicians pander to a frightened public by passing tougher crime bills to help get themselves elected. (Hennessey, who has been elected sheriff four times, shows there are other paths to power.) Like Prohibition in the 1920s, which nurtured organized crime, prostitution, gambling and political corruption, the tough drug laws of today have created "a society strangled by the illegal drug industry" in which "thousands of lives are lost in murderous turf wars and entire inner-city communities are held hostage by escalating drug violence."

Hennessey dismisses the argument that decriminalization will lead to increased drug use. "History has shown that prohibition actually draws people to experiment with drugs, offers them an opportunity to defy authority, and brings economic opportunity in the creation of a thriving black market."

Instead of resorting to punishment, the sheriff urges more funding for drug treatment programs, which would lead to a 25 percent reduction in population of San Francisco's overcrowded jails, he says.

In addition to being a published writer, the sheriff fancies himself a Sex Pistols aficionado. During a photo shoot, he pulled from his desk drawer a picture of himself dressed as a punk rocker, wearing an earring, orange spiked hair and a snarl on his face. (The politician in him has vowed never to allow the picture to be published.)

While Hennessey's office is filled with mystery novels, law enforcement tomes and books on rock and roll, he insists he doesn't plan on becoming a journalist. "It doesn't pay enough," he said.

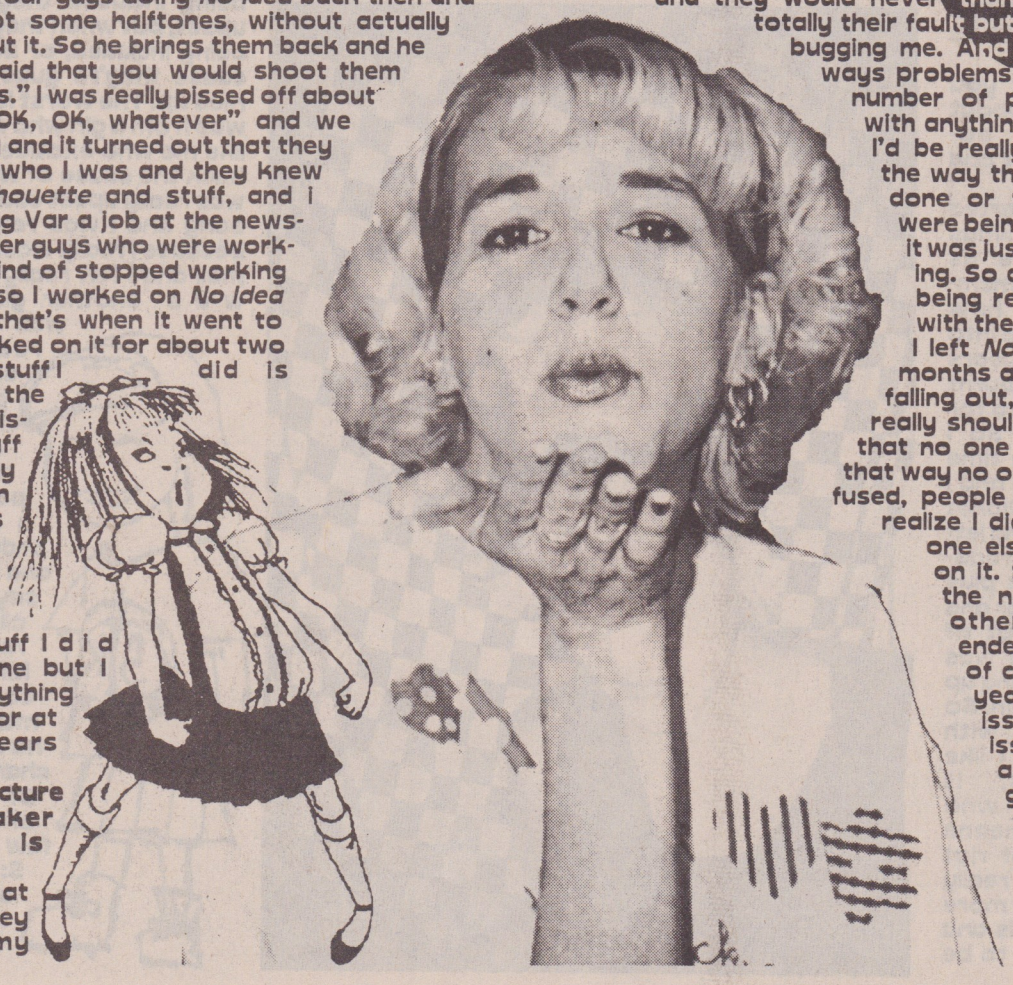
mad planet ACTION GIRL NEWSLETTER

AN INTERVIEW WITH SARAH DYER OF MAD PLANET/ACTION GIRL

It was a Sunday night in the Big Apple. The Yaffa Cafe in St. Marks Place was hopping. Myron was flirting with a cafe employee, Craig was trying to convince everyone that what we really needed was pizza and Evan was griping to Ken the waiter about the lack of baked potatoes. Not the most conducive interview setting, especially considering we were seated next to a loud gaudy faux Greek fountain and the tape recorder had been half smashed on the pavement outside. Nonetheless, fate was on our side and the tape managed to document the following conversation with long time zinester and networker, Sarah Dyer. Interview by Devon Morf

MRR: Why don't we start with your fanzine history, was *No Idea* the first 'zine you ever worked on?

S: No, actually it wasn't. The first real 'zine I ever worked on was this 'zine called *Silhouette* which I did with some friends of mine. One of them had already started it. It was a pretty lame 'zine but it was a really long time ago so we didn't know any better. So I worked on that for a couple of years and it was really frustrating because I would tend to do things if no one else was doing them, so I would do all the work and people would still say oh that's "so-and-so's 'zine" and it got really annoying. So I was in school and doing some other stuff, I was working at a newspaper, in the production department doing halftones and paste up and typesetting and all that. That's how I ended up getting involved in *No Idea* because a guy who worked with me at the paper, I'm not sure how this happened, but he said that he would do a favor for the four guys doing *No Idea* back then and let them shoot some halftones, without actually telling me about it. So he brings them back and he goes, "Oh, I said that you would shoot them some halftones." I was really pissed off about it but said, "OK, OK, whatever" and we started talking and it turned out that they actually knew who I was and they knew about the *Silhouette* and stuff, and I ended up giving Var a job at the newspaper. The other guys who were working on it had kind of stopped working on it by then, so I worked on *No Idea* with him and that's when it went to color. So I worked on it for about two issues, in fact stuff I did is still in it. Like the most recent issue still has stuff I did, but my name's not on it, like there's pictures of my moms pool and stuff like that. So there's still stuff I did in the magazine but I haven't had anything to do with it for at least two years now.



MRR: That picture of Jawbreaker swimming, is that...

S: Yeah, that's at my moms. They stayed at my moms house with me and we did their laundry and everything and that was my moms pool. It was funny cause the next day I was all, "oh I kind of had this band stay over here, and she was, "okay, that's fine." But, yeah, so at the time I was working with a bunch of different people in Gainesville, with one group of people I'd be putting on shows, and there was No Idea, and there was so many people involved in each one of these projects and because I was the only girl doing anything every time we did something, and it wasn't because people were being rude to me, it's just that people tend to automatically assume that since so few girls do anything, "no girls do anything," so we would put on these big shows and I would have done almost all the work and would work the door all night and then the bands would sit there and thank five guys and some of them wouldn't have had anything to do with the show, and they would never thank me. It wasn't totally their fault but it really started bugging me. And there's also always problems when there's a number of people involved with anything. Lots of times I'd be really unhappy with the way things were being done or the way things were being dealt with, and it was just really frustrating. So all this led to my being really dissatisfied with the whole thing and I left *No Idea*. A couple months after we had our falling out, I decided that I really should do something that no one else works on, that way no one could be confused, people would have to realize I did it because no one else was working on it. So I thought of the name and some other stuff and it ended up taking me of course I guess a year to do the first issue. I got the first issue out a year ago and then I got the second issue out in May and the third issue is almost done and I expect to have it out by the

end of October at the latest. It looked like it was going to get on a real schedule, but since I started *Action Girl* I've had a lot less time for it.

MRR: So did *Mad Planet* originate when you were still in Florida?

S: Both *Mad Planets* were actually printed in Florida, that's where I get it printed. The first one I did the whole thing in Florida, a lot of the second one was done in Florida. Like the Seaweed interview I did in Florida. Some of the other stuff was done in Florida and then I finished it up here. Right now a real good friend of mine, Bill Weisner, is still in Florida and he does some interviews for me and a friend of mine in South Carolina, Brian, does interviews occasionally. So I did a lot of it while I was still in Florida and I would definitely say there's nothing about New York that has influenced it yet.

MRR: When did you relocate and what were the factors involved in it?

S: I finally finished my degree, and during my last year in school I was actually really motivated and started getting into a lot of different stuff and doing art history doing research of non-western art and the history of women in art and what actually happened, was I got accepted to graduate school at Pratt here but I ended up not going. So that was one of the original reasons I was gonna move up here. So I moved up a little over a year ago but I haven't gone to school yet.

MRR: Why don't you tell us a little bit about the difference between *Mad Planet* and *Action Girl*.

S: *Action Girl* started because; I've always read zines since as long as I can remember, you know how anything is, you're into it for a couple years and then you get burnt and you're not into for a couple years. So I had more leisure time when I moved up and I put out *Mad Planet* and started getting letters, so I started reading a lot of zines plus we go to See/Hear and you can get a lot of stuff there. So I was able to start picking up a lot of zines again. So what happened with *Action Girl* was, I like reading zines, it doesn't matter who writes it, but someone sent a couple of riot grrrl zines and I really wanted to find more zines done by girls and I knew there had to be some, but I was really having trouble finding them. I actually got this zine from England called *Girl Frenzy* zine and there were reviews of like six American zines done by girls. I got really annoyed because - why did I have to get a zine from Britain to find out about zines done by people that only I've several hours from me? That's really stupid. So I was annoyed for a couple days and I was all 'well if no one else is gonna do it, I'll do it.' So the first one I did I just made up a list of all the zines that I had, or that I had bought, or that friends had sent me and it was just one page, one sided, and I did that and didn't really know what was gonna happen, I placed some ads in maximum and I started getting more and more zines and it just totally snowballed. December was when I did the first one and now they're all four pages and I'm almost completely done with the seventh one. I get all different kinds of stuff, I was really glad because I haven't gotten anything that I actually thought was strange. I haven't got any zines that were pro life or things that would flip me out, but I definitely get stuff from a really wide range of experience it's not just riot grrrl zines or just even feminist stuff. It's all kinds of stuff. So that's kind of overwhelmed me a bit. And of course *Mad Planet* is a more traditional zine, with interviews, record reviews, articles and comics (the comics are all by friends of mine, like Evan, and Adrian Tomine, who mostly do self published minis, which are the zines of the comics world). They're totally different kinds of publications, the only thing I really know of that's similar to *Action Girl* is *Queer Zine Explosion*, while there are lots of zines around. But they are alike in that they are both totally controlled by one person, so there s a real consistency tot the content and the views reflected in both. And *Mad Planet* is not restricted to coverage of female oriented things at all, while obviously *Action Girl* is. Fortunately, I 've gotten very few letters that disagreed with what I was doing. Only one letter that was actually kind of rude, one letter where they were just a little bit upset, saying "why are you being exclusionary?" and why are you prejudging men? and all this. I really get tired of explaining that it has nothing to do with prejudging men or not liking men. It's like, MRR reviews punk zines. If a country zine sent a copy in, they wouldn't get all upset if it wasn't reviewed. I mean there's *Queer Zine Explosion* which is for queer oriented stuff. So it's just a specialized review list and a lot of people, because it's a gender thing they get really upset. It's like if it were there style of music not being included they wouldn't be so upset, but when they think they aren't being included, or being excluded because they're guys they get a little riled up. The worst letter I actually got was from a girl who said that feminists like me who exclude men are "putting back the cause of women by years". I was really upset cause I got that really early and I was really upset by that because I really wasn't getting a lot of mail and I felt really bad because this w a s another girl that thought I was doing something really wrong. But she's been the only person, and I get a lot of mail now and everyone has been really, really positive and there's a lot of guys who order it and read it and write me back and say that it's been really helpful and they really love it.

MRR: I know you're corresponding with many people know, have you had a chance to meet many of them? Like the ones that I've just a few hours away.

S: Not really. Most of the people that write to me aren't from around here

and there's been a couple times I was supposed to meet people but it just didn't work out because we don't have a car and it's really hard to traveling New York especially out on Staten Island. I did meet the girls from Jungle Gym distribution, Rebecca and Irene, who do *Fake*. When we went to DC. They just showed up at a signing because they thought we might be there. So they took me around thrifting all day and I met some other people in DC. That was really cool. That was the first time I was actually able to meet people. I was supposed to go to Ohio to this thing where a whole bunch of girls who do zines were going to get together and have a big slumber party but the girl that was going to go with me couldn't go and I could've maybe used Evan's sisters car. But I wasn't gonna drive to Ohio by myself.

MRR: So how do you do distribution for *Mad Planet?* In San Francisco, it seems pretty easily available.

S: Well, I actually sold three ads for this issue and it's really incredibly cheap to print *Mad Planet* because I get it done in Florida by people who don't normally do stuff like that, but really like me. I think the woman might know my mom or something, so the thing is we pretty much give it out for free. What I do is I have a list of about 25 actual record stores that have either gotten in touch with me or I got in touch with them and I send them a package and the rest of them is just friends of mine that have written in and said they'd distribute it. I've sent them a package of like 70 copies. The ones in San Francisco of the last issue a friend of mine, Kelli who does *That Grrrl* --I think she put them out in San Francisco. Because as far as I know she's the only person that I sent them to out there. She had like a hundred or something.

MRR: Does it go to Europe or any foreign countries?

S: There's a couple of friends of mine in London that have copies they give out and it's actually distributed by AK Distribution. Because somebody wrote me and told me they saw my zines in record stores there. I was really amazed. I also sell it by mail as do A few other distributors. I figure that if someone's doing it by mail they should definitely be selling it and not doing the give away thing. So it goes out both ways. So there are a few distributors distributing it and I have no idea where they get it to. The interesting thing about the *Action Girl* distribution is I actually don't have to mail out that many. *Action Girl* actually costs more than *Mad Planet*. A four page I actually only have to send out maybe a couple hundred at the most and I think probably half the people I send them to xerox them and redistribute them. A lot of the girls who do zines xerox them and put it in their zines. I know there's some bookstores now that are xeroxing it and it giving it out to their customers, figuring their customers will come back in and buy zines that are reviewed. See/ Hear used it. So I tried to figure it out from the people who wrote in and told me and I think that the second issue, which was the first one with four pages, there has to have been well over a thousand copies made by now. Probably more. I get letters all the time that say, "I got this from so-and-so " and I still have absolutely no idea where they got it from. I know it's all over the place by now.

MRR: How many do you do initially?

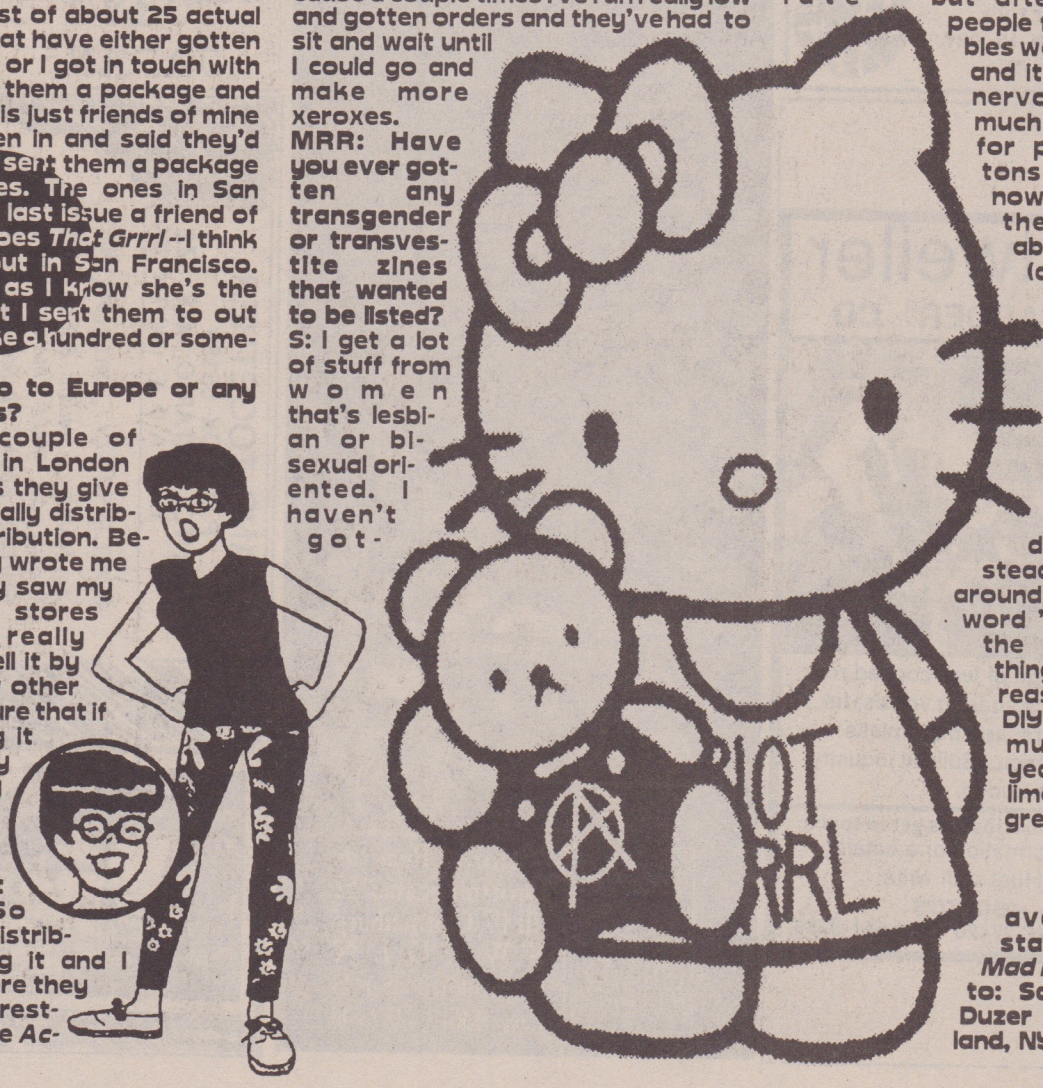
S: I think that the newest one I did 150 copies of because I had to send out 45 copies to the people that were listed. I get 100 copies done and if I need to go back to get 30 or 50 more. I try to always have them in the house. Because a couple times I've run really low and gotten orders and they've had to sit and wait until I could go and make more xeroxes.

MRR: Have you ever gotten any transgender or transvestite zines that wanted to be listed?

S: I get a lot of stuff from women that's lesbian or bisexual oriented. I haven't gotten anything from a guy that thought he was a woman or anything like that, so I don't know how I'd deal with that one. I'd have to think about it when it came up.

MRR: What type of career do you have outside of fanzinedom?

S: I don't really have one. Technically you could actually say I'm a comics professional because I color comics. I color all the covers for Evans stuff and I'm about to color a job for Marvel and a job that's for Disney. So technically I'm actually a comic colorist. I still want to go back to school for a little while at least, and develop some career that will keep me from ever getting a day job. But in the meantime I'm just into this. One other thing I'd like to mention about Action Girl is that I m about to start publishing zine style collections of the newsletters, so that someone can just order the zine version instead of all the back issues. It ll be cheaper that way, since printing is so much cheaper than xeroxing. The first one is finished, and it'll be out as soon as I can get the new *Mad Planet* out. Also, for people that might want to see something of mine, let me say that my writing is nothing like this interview, I'm normally pretty articulate but after interviewing people for years the tables were finally turned and it really made me nervous. I have so much more respect for people who do tons of interviews now. Finally, one of the best things about *Action Girl* (and *Mad Planet* to a smaller extent) is that it's really restored my hope in people and life in general, just seeing how many people are willing to do something instead of just sitting around consuming. The word 'action' is really the key to everything I do, and I feel reassured that the DIY ethic is still very much alive. Oh, yeah, and the key lime pie was really great.



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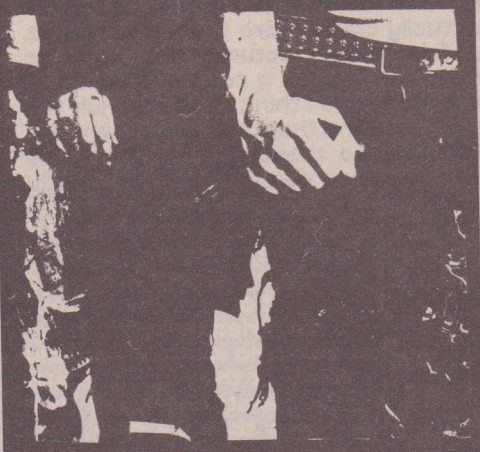

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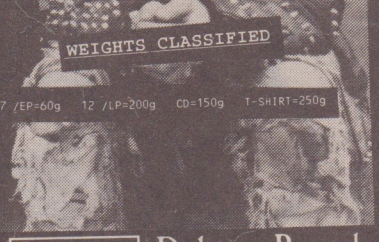

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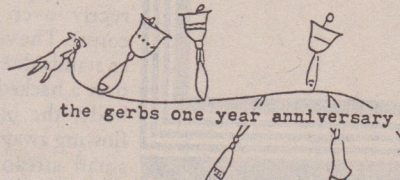

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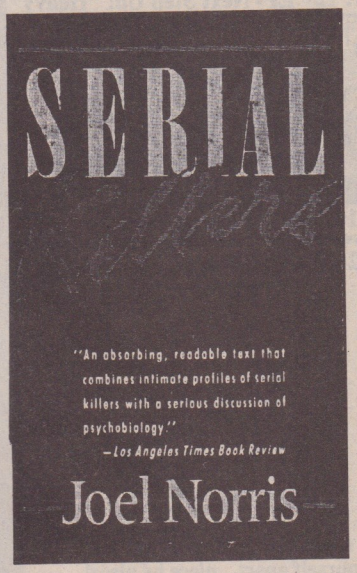
BOOK REVIEWS

Reviews by: Harald Hartmann



This past month there wasn't much on MRR's bookshelve in the way of new publications. So instead I'll review from my own recent reading list, which is almost exclusively, "true crime." This particular subject I can only read for a few months at a time before the mayhem turns to disgust and I need to move on to other themes. These are some of the newest books in my latest true crime reading binge.

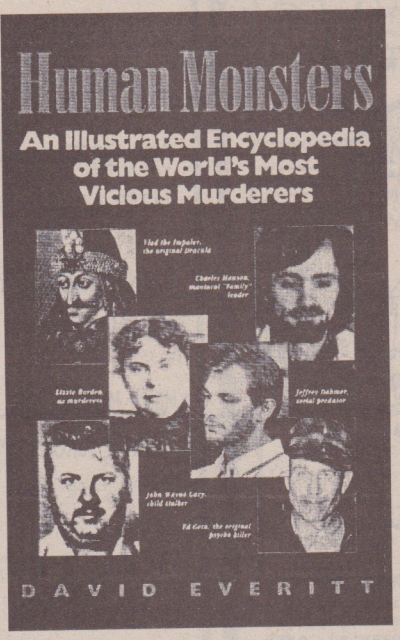
The first book that I read recently is entitled, ***Serial Killers***, by Joel Norris, published by Doubleday Books. This book is a psychopathological study of five contemporary mass murderers. The author through the Georgia and Texas State Prison systems, in conjunction with the FBI Behavioral Unit (made publicly known in the movie *Silence of the Lambs*) interviewed and studied these five killers, Henry Lucas, Carlton Gary, Bobby Joe Long, Leonard Lake, and Charles Manson. In this study the author looked for whatever was common among these murderers that was related to their killing sprees. What he discovered was what he calls his "21 Patterns of Episodic Aggressive Behavior". These common factors range from ritualistic behavior, search for help, history of assault, deviate sexual behavior and hypersexuality, head injuries, drug and alcohol abuse, victim of cruel parenting, genetic disorders, feelings of powerlessness and inadequacy, plus many others. What the writer found was that some, or all these factors existed in the killer, but that there also existed an unknown twist in the individual that would, or does cause the murderer to use violence to resolve their personal crisis. This is an excellent book for coming to understand why serial murderers kill, but at times the book is dry reading.

The next book is entitled, ***Cry For War***. It is the story of a murder spree committed by Michael and Suzan Carson. What made this book particularly interesting is that this killer couple committed their heinous deeds within the so-called hip scene here in San Francisco. They murdered their first victim in one of those side street Haight district crash pads. They stabbed a young woman to death because they believed she was a witch. This victim was at one point briefly connected to the punk scene here in the city.

Suzan was the one who plotted the murders, but Michael carried out the execution, and although in the case of the Haight victim, police believe Suzan did stab the victim many times after she was already dead. After this killing the couple fled into the north counties and there grew marijuana, traveling up and down the western coast selling their pot. They were finally caught after shooting a fellow, who had picked them up hitch hiking, in the head just off a busy freeway exit in Santa Rosa.

This couple was totally into some kind of bizarre new age, Moslem, Christian, political hippie trip that eventually came only to justify their hatred. They had a death list that included, Ronald Reagan, Charles Manson, and any gay they stumbled upon. What made these Mansonoids unique was their killing among people in a so-called alternative scene. But hey didn't Sid say, "Never trust a hippie". I highly recommend this exciting to read book, available from Squibob Press, by the writer, Richard Reynolds.

The third book is entitled, ***Human Monsters, An Illustrated Encyclopedia of the World's Most Vicious Murderers***. I have other such books in my collection, but this one is up to date with descriptions of Jeffrey Dahlmer, and that Russian wolf, Andrei Chikatilo. The descriptions are excellently written, concise, one to three pages, and packed with pertinent information.



Definitely a who's who of assassins. But to add, I bought this book not because I needed it, rather because I find the portrait photos, although passport size, some of the most interesting I have seen. The editor picked photos that are not so well known, and many of these photos of are more revealing than the descriptions, for example, the boyish rebel look of Charles Starkweather, or of the Honeymoon Killers sharing an intimate moment with a police guard sitting in between them. This book was published by Contemporary Books, compiled and written by David Everitt.

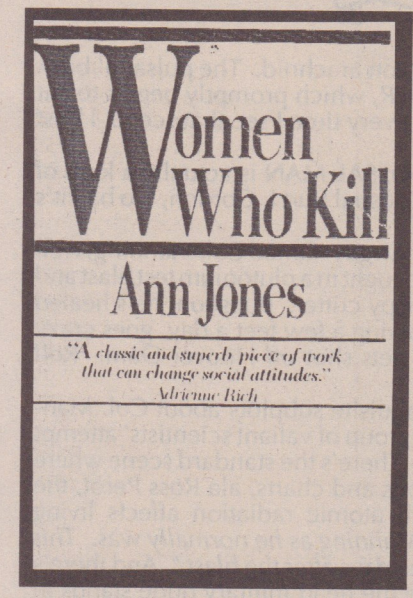
The fourth book is actually a photo book entitled ***Evidence***, put together by Luc Sante. This fellow doing research in some obscure library in New York, discovered some old photo plates from the beginning of our century that were taken by police photographers of murder victims.

These photos were made by photographers who were trying their best to take accurate photos, just as the serious artists of their time were doing. Hence we the viewer see images that are not only explicit in there violence, but also well crafted. Many of these photos were taken with a wide angle lens on a camera tripod directly over the corpse. The viewer stands directly over a hacked up body, the blood flowing away as a small streamlet. Or we stand before a man who sits in a chair with a bullet hole in his head, or of a woman slouched in a sofa, her chest blown away. Especially difficult to view are the photos of the dead child, and another of a dog shot to death. Also disturbing is the general seediness of the victims' surroundings, and to think that people die in such miserable places. This book by Noonday Press is a rare book of photos worth collecting if so inclined.

Two other books that I recently purchased but have yet to read, are ***Women Who Kill***, by Ann Jones, published by Fawcett, and ***Ed Gein***, by Paul A. Woods, published by Nemesis Press.

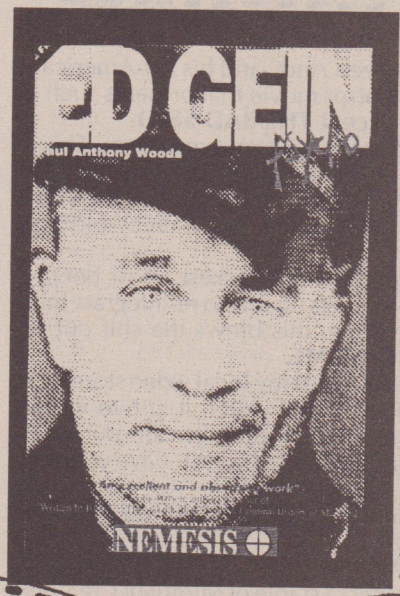
Women Who Kill has received some national acclaim in America's intellectual circles because it demystifies many of the misunderstandings about women who murder, and how they themselves have suffered more in the hands of the police, and judicial system than their male criminal counterparts. In only glancing through the book, it appears exceptionally

BOOK REVIEWS



well written, although perhaps on the heavy side. This book reminds me of Simone de Beauvoir's feminist bible, *The Second Sex* in that it encompasses a great deal of historical detail while drawing profound conclusions. I highly recommend this book to anyone interested in women issues.

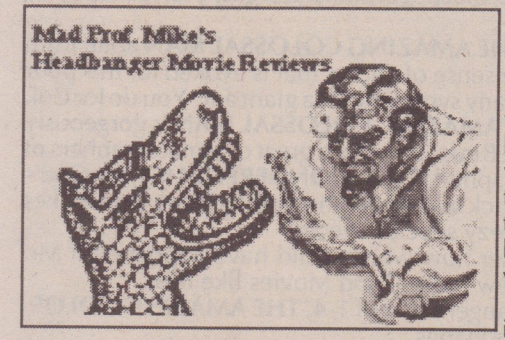
The other book is published by what looks likes a promising British independent. I bought this book, not because I need another book on Ed Gein, America's most infamous killer, except this one has an interview I've never seen in US publications, plus the photos are of excellent quality, and finally they examine Ed Gein as a culture phenonema, including extensive writings and photos from the Gein inspired movies *Psycho* and



Texas Chainsaw Massacre. If your into the bizarre send a couple of bucks to this address for a Nemesis's catalog: Unit 4 Millmead Business Centre/ Mill Mead Road/ London N17 9QU/ England. If their other books are as good as this one appears, they maybe worth purchasing, but they may also be prohibitively expensive.

With the current collapse of US social institutions, except prison construction, crime will become more of a common factor in every one's daily life. And although not everyone will come in contact with a murderer, it behooves any intelligent person to understand the criminal mentality for more and more one will come in contact with such types. For christ sakes, who has been running the country for the past thirty years?

MOVIE REVIEWS



Hello, America! This is Mad Prof. Mike with the Headbanger Movie Reviews, giving you the scoop on flicks that are actually kind of cool... even when they suck.

Well, folks, it seems every time we turn around there's a new director's cut of some movie or another. I think my favorite example of this has to be **BLADE RUNNER**. There are TWO director's cuts of **BLADE RUNNER** floating around out there: one that was a rough cut put together by the studio and which received limited release about two years ago, and another that was cut by Ridley Scott himself and which received wider release about one year ago. The problem is that the *studio* version of the "director's cut" is better than the *director's* version of the "director's cut." And unfortunately, the director's version of the "director's cut" is the one going out on video.

And this director's cut stuff went just a bit too far when we were treated to the director's cut of **THE LAWNMOWER MAN**, one of the worst movies I've ever seen. Releasing a director's cut of that piece of junk is, to paraphrase Rod Serling, like trying to polish a turd.

But wouldn't ya know, the director's cut of James Cameron's **THE ABYSS** is worth paying $6.50 to see. It's an amazing improvement over the studio cut released in '89. To me, up until now, **THE ABYSS** has been the perfect example of a great science fiction movie ruined by a crummy ending. I loved **THE ABYSS** passionately until those last ten minutes, which didn't so much end the movie as stop it dead in its tracks. The original cut of **THE ABYSS** was like sitting down to a meal in a four star restaurant and getting a Hostess Ho-Ho for desert.

The new cut of **THE ABYSS** takes that crummy ending and puts it in a decent context. It explains logically just what the Hell has been going on for the last half of the movie.

The plot of **THE ABYSS** is, after all, a mystery. We really want to know what's down there in that undersea trench, what caused the sinking of that nuclear sub, who was that masked water tentecle? All these issues are now given a better resolution.

So if you're like me, and walked out of **THE ABYSS** with a bad taste in your mouth, rush out and see the director's cut. Or, better yet, if you've never seen **THE ABYSS**, rush out and see the director's cut. I'll envy you the experience of seeing the good version first.

The Director's Cut of James Cameron's **THE ABYSS** has been making the rounds at art theaters throughout the US. You can also find it on laser disc, but hold out for the big screen experience.

On our Headbanger Scale of 1-4, the new **ABYSS** gets four headbangs.

* * *

I gotta share something with you guys that really upsets me: the demise of the late night movie. When I was a kid, and it seems up until just a few years ago, if you couldn't sleep, you could turn on the TV and watch movies on local stations. Now, if you can't sleep and turn on the TV, you'll see washed-up actors pitching fruit juicers, beauty care products and car waxes. No Charlie Chan movies. No Nick and Nora and Asta. No Godzilla movies. No Hammer movies starring Peter Cushing and Christopher Lee. Nothing. Just junk.

And God help you if you don't have cable, and can't get the occaisional nugget off one one of the "Super Stations."

Y'see, you really can't be pleasantly suprised by a late movie anymore, not the way you used to. It's just more profitable to run those stupid infomercials until dawn. I never thought I'd miss regular comercials from local used car dealerships.

Because 1972's **DEATHDREAM** is *exactly* the kind of gem of a movie you could find on the tube in the quiet hours just before Sermonette. **DEATHDREAM** isn't so much a horror movie as it is a creep movie. It's full of more twisted psychology than a truckload of slasher flicks.

DEATHDREAM is a low budget classic, directed by Bob Clarke of **PORKY'S** fame, about a clean cut kid named Andy who goes to Viet-Nam. His family receives a telegram that he's been killed in action, but his domineering mother can't accept that he's dead. Then Andy shows up late one night, alive and well, but he's... not quite right.

It doesn't take a genius to figure out the rest of the plot.

But the main plot isn't important. What's *really* scary about

MOVIE REVIEWS

this flick is the relationship between Andy and his All-American family. I can think of no other horror movie that presents such a twistedly disfunctional family except **THE BAD SEED**.

DEATHDREAM has its share of gross out moments. There are special make up effects by Tom Savini, the gore master behind George Romero's **DAWN OF THE DEAD**, but **DEATHDREAM** puts its emphasis on atmosphere, like a creey old Val Lewton movie in color.

And **DEATHDREAM** is perhaps the sickest, most deeply affecting examination of Viet Nam vets unable to re-integrate into society I've ever seen. Believe me, this blows the shit out of mainstream stuff like **COMING HOME**.

I'm glad I found **DEATHDREAM** in my local video store. It's released by Gorgon Video. Rent it and watch it at two in the morning for best results (preferably after listening to all your MC5 records, to get in the right historical frame of mind). Give yourself a break from info-mercials.

On our headbanger scale of 1-4, **DEATHDREAM** gets 3 & 1/2 headbangs.

* * *

Speaking of late night movies, a staple of Midnight Creature Feature shows has finally made it to video: T**HE AMAZING COLOSSAL MAN**, directed by 1950s low budget special effects maestro, Burt I. Gordon. Gordon has a reputation for being a bit of a schlockmiester; he's known as Mr. B.I.G. because of his fondness for making movies that star small things blown up to huge proportions with a macro-lens. Other movies by him include **THE BEGINNING OF THE END** (1957), featuring Peter Graves fighting off huge grasshoppers intent on eating Chicago, and my *favorite* guilty pleasure, **EARTH VS. THE SPIDER** (1958), about clean cut, rock 'n roll crazed teens repelling an assault on their home town by a giant bloodsucker. (With a little help from their Science Teacher, of course.)

EARTH VS. THE SPIDER features one the greatest dumb horror movie scenes ever filmed. The giant spider has been (supposedly) killed by a huge dose of DDT, and stored in a high school gym. The local rock 'n roll band has to, like, *practice for the big dance on Saturday, daddy-O*! so they jam away in the gym while their classmates dance up a storm in the shadow of the basketball hoops and an eight-ton arachnid. The pulsatin' back beat RE-ANIMATES THE SPIDER, which promptly begins to eat the town!! Glorious Trash!!! Every time I see that scene, I bust a gut!

But the **AMAZING COLOSSAL MAN** is actually a kind of Good Movie, as opposed to the usual Burt I. Gordon, "so bad it's good," schlock.

The plot is simple enough. A guy named Col. Manning, well played by Glenn Langan, gets caught in a plutonium test blast and is pulled out of the desert a crispy critter. But soon, he's healed (albeit with no hair), starts growing a few feet a day, goes crazy and trashes Vegas. Then he gets shot off Hoover Dam. Roll Credits.

Of course there's the requisite subplots about Col. Manning's troubled fiancee, and a group of valiant scientists' attempt to cure the poor big skinhead. There's the standard scene where a scientist explains, with graphs and charts, ala Ross Perot, the scientific processes by which atomic radiation affects living tissue. *"This represents Col. Manning as he normally was. This next one, how tall he was three days after the blast."* And there's the ever popular scene where the head military dude stands in front of a map marked with pins for each place Col. Manning has been sighted. You just can't make a 50s sci-fi movie with out scenes like this. They're so versitile; you can apply them to giant ants, deadly mantises, black scorpions, Gorgos, even Beasts from 20,000 fathoms.

Yet what sets **THE AMAZING COLOSSAL MAN** apart from other 50s epics is the sense of pathos that is evoked for this poor giant. You don't feel any sympathy for a giant ant. You do for Col. Manning. Also, **THE AMAZING COLOSSAL MAN** is gorgeously photographed by Joe Biroc, one of the great cinematographers of all time. He photographed **IT'S A WONDERFUL LIFE**, for God's sake! His gloomy black and white photgraphy more than makes up for Gordon's cheezy special effects.

I kind of wonder now what would have happened if Mr. B.I.G. had made a few more Good Movies like this.

On our Headbanger Scale of 1-4, **THE AMAZING COLOSSAL MAN** gets 3 headbangs.

* * *

VIDEOS

TAKE 2

Reviewers: Devon Morf (DM), Suzanne Bartchy (SB), Craig Billmeier

JUGHEAD'S REVENGE - "Burn Down the World"

Out of the 13 songs (live recordings) only about half of the first song went with the video. After that it wasjust a lot of miscelanous clips set to JR songs. The outtakes are pretty funny and interesting. One minute everybody smoking pot before a show and the next they're showing police cars outside a German venue. Overall, it had good coverage of live shows (both crowd and band) and funny stuff in between but I never got to see much character from the band itself. I mean, just who is JUGHEAD'S REVENGE? (CB)
(Hard Records, PO Box 661131, Los Angeles, CA 90066)

NOFX - "Bob" video

I subscribe to the theory that music video can be a facsinating treat, and when blessed by the presence of MTV or some otherwise all-music video channel, I'm instantly mesmirized, even by the most mundane Top 40 shit. Then imagine what a video featuring music I actually like will do for my drooling state? This features only one lonesome single song (why not 4 or 5 tunes?) and has a professional yet unmistakable "film student" feel. It documents the life and times of "Bob", following the punk one through his youthful daily routine (Bob lives in a small town, it seems...) Also, Bob looks a bit old to be skatin' round like there's no tomorrow (see "small town" theory). But maybe that's the point? (SB)
(Epitaph Records)

V/A - "Unknown Hardcore Drunkers Vol. 4"

Installment number four in MCR's compilation series focusing on up-and-coming and/or less recognized Japanese hardcore bands. This edition features, for the most part, bands in that loud and fast vein Japanese hardcore bands are reknown for. HUMONGOUS, DISTURB and MERCIFUL BANDIT all put in good showings, and Tokyo's MUMBO JUMBO add a little diversity with some cool energetic ska influenced melodic hardcore. Unfortunately, a lot of the footage is rough and studio songs are often dubbed poorly over live versions of the songs. (DM)
(MCR Company, 157 Kamiagu, Maizuru, Kyoto 624, JAPAN)

V/A - "The Best of Flipside Video #1"

Delving into the archives, the folks at Flipside have compiled the first in a "best of" series. Starting off alphabetically, this video features footage from 1983 and '84 of AGENT ORANGE, BAD RELIGION and CIRCLE JERKS. The performances are clear, energetic and extensive (the video clocks in at 60 minutes). Perfect for those who want to see it all again or those who missed these bands in their hey days. A bit of punk history. Cool. (DM)
(Flipside, PO Box 60790, Pasadena, CA 91116)

WELCOME TO THE SCUMPIT

Regards from Finland and welcome to the world of great early Finnish punk rock records! This is the part one and in future you can expect more information from the land of thousand lakes. Right, but let's start and what else can be the best way than from the first Finnish punk record **BRIARD** "I Really Hate Ya/I Want Ya Back" 7" (Finndisc DES 33, 1977), saw the light in late 77, they came from our capital city Helsinki, fronted by Pete "Raka (Snot)" Malmi and Antti "Andy McCoy" Hulkko (anyone heard from this guy? Maybe name HANOI ROCKS ring your bell!) and as you can wait; radio play was minimal, reviews were bad, etc 'nice' ! After that first one they made "Fuck The Army/Product Of A TV Generation" 7" (Poko Rekords PIS 009, 1978), "Chirpy Chirpy Che EP Cheep/Superstars" 7" (Love Records LRS 2241, 1979, black & green wax), "Rockin On The Beach/Miss World" 7" (Love Records LRS 2266, 1979) and finally the "Miss World" LP (Johanna JHN 3028,1983). They quit several years before this album came out!

PETE MALMI started his solo career and did a bunch of nice material "Suicide Sue/Rock & Roll" 7" (Johanna JHNS 14 ,1980, no picture sleeve), "We Can Really Move Fast/Flight One" 7" (Johanna JHNS 186, 1981), "Car!/Can't Say No" 7" (Johanna JHNS 225, 1982) and "Malmi" LP (Johanna JHN 204B, 1981). Andy McCoy joined PELLE 1.000.000 OY and later frontman in HANOI ROCKS, but these are other stories and I think that now we rockin chair punks continued with those golden days of late 70s.

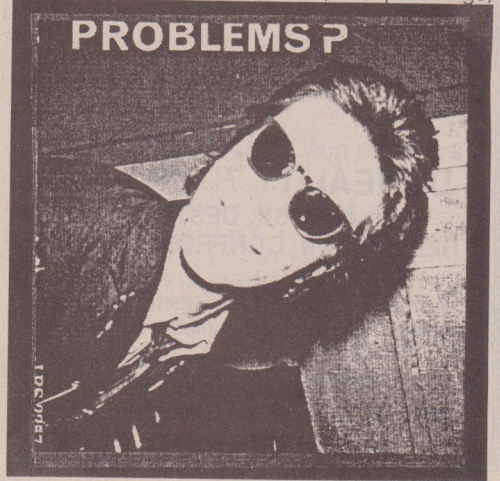
Yeah, we still stay in capital city area (like whole story!) and in order next is one of my all time fave, **WIDOWS** The Famous Five from Helsinki suburbs, very hard stage reputation and lots of problems and violence with Teds (fifties rockers—note for youngsters!). Formed in late 1977 and their classic first wonder "Overscrupulous/Age Doesn t Mean A Thing/The Famous Five" 7' (Love Records LRS 2255, 1979) released in early 79 and after that follows "Wall Of Berlin/For The Freedom/Be Yourself" 7" (Poko Rekords PIS 037, 1979), "We're Comin/Hard To Be Down/White Xmas" 7" (Poko Rekords PIS 048, 1980) and "Fun?" LP (Poko Rekords PALP 14, 1980). Unfortunately, their career was so short (as usual in those days!) but try to pick these punk rock classics if you ever have such luck!!! Their bass player TB Widow joined PELLE 1.000.000 OY and lead guitarist/songwriter **KELLOGGS BOLLOCKS** released a solo single "Better n Bigger/The Empire City" 7" (Johanna JHNS 152, 1980) and later formed group called **CARTOON ROCKERS** who made the very good punk rock rarity "Prostitute/Boys From The Bronx" 7" (Poko Rekords PIS 143, 1984) and then disappeared.

In 1978. formed maybe the best known Finnish punk rock group in all around the world! Young, fresh, with full of anger, shows to intellectual shitheads who said that punk is dead that they can go back to their closets and fuck off!!! **LAMA** was born to show that punk rock lives & well, I said straight that if you don't own these guys stuff you don't about the thing called punk! Sold your grandma or anything and get these; "Totuus Loytyy Kaurapuurosta/ Bussi/Raha" 7" (Johanna JHNS 121, 1980), "Nimeton/ Ainoo Lajissaan/ Jeesukset" (Johanna JHNS 154, 1981) 7" "Valiaikainen/ Paskaa/Anarkomarko/Penisten Vapautus Rintama" 7" (Johanna JHNS 193,1981, poster sleeve), and "Lama" LP (Johanna JHN 2069, 1982) and "Ajatuksen Loppu/Mun Pelko" 7" (Johanna JHNS 520, 1983).

UNICEF were a bunch of nice guys who put on stage safety pins to own dicks so you can think that these guys ain't no fucking saints and their ultra hard EP shows that too! "Kakimassaa/Orkku/ 251" 7" (Johanna JHNS 252, 1983) very rare legendary piece of wax, a must!!! Next excellent group is **PROBLEMS?** Formed in summer 77, first single "Ei Taa Lama Paahan Kay/Hairikko Oon" 7" (Love Records LRS 2211, 1978) is fucking brilliant and it gets good reviews all around, including great street level lyrics & singalong choruses makes this slab one of the best that era vinyl wonders. Their second single is also my personal fave "Tapan Aikaa/Tahdomme Ti laa" 7" (Love Records LRS 2257, 1979) again with great lyrics, too! Other stuff that I recommend are "Katupoikien Laulu/Lannenmies" 7" (Johanna JHNS 124, 1980), "Maanantaina/Me" 7" (Johanna JHX 006, 1980, for Jukeboxes only, no picture sleeve) and two albums "Katupoikia" LP (Johanna JHN 2012, 1980) & "Yleison Pyynnosta" LP (Johanna JHN 2040, 1981). In late 70s PROBLEMS? started doing close co-operation with PELLE 1.000.000 and as I said earlier that check forthcoming issues of MRR and you can learn more about Finnish punk. Later we'll jump also to that Hardcore train and you can be sure that theres no speed limits.

Last but not least here's list of other recommended early capital city area wonders: **SEHR SCHNELL** "Orja/Muukalainen" 7" (Love Records LRS 2206, 1978), "Vaihda Vapaalle/1979" 7" (Love Records LRS 2233, 1979, black & yellow wax) and "Neurootttiset Pohkeet/ Selittaja" 7" (Love Records LRS 2250, 1979). **PÄÄT** "Jet Set/Ime Kosteut ta" 7" (Love Records LRS 2262, 1979) and "Rotat/Lihansyojaihminen" 7" (Johanna JHNS 105, 1979). **MAUKKA & NAHKATAKIT** "Tahdon Sotaa Apatiaa Vastaan/Lehdet Tekee Meista Tappajia" 7" (Love Reco rds LRS 2264, 1979, black & blue wax) and "Sapinaa/ Mun Kaverit On Kakessa/Elvis On Mun Kuningas" 7" (Love Records LRS 2264, 1979, only test pressings exist, no picture sleeve). **MIK MONTO** "Ha rioita/Koulussa" 7" (Love Records LRS 2265, 1979). **MAUKKA PERUSJATKA** "Sapinaa/Mama" 7" (Johanna JHNS 112, 1979) and "Sapinaa" LP (Johanna JHN 2005, 1979, two pressings, different sleeves).

Voihan vitun viikset yeah, I think that my newspapermen career will take a break with a cold good Finnish beer!!! Dear readers if you wanna know more about these bands or wanna trade records or anyt hing... feel free write to me: **Alternative Action Records c/o Jukka Sateri/ PO Box 174/ SF-11101 Riihimäki/ Finland.**



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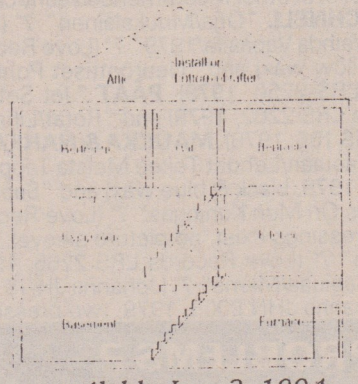

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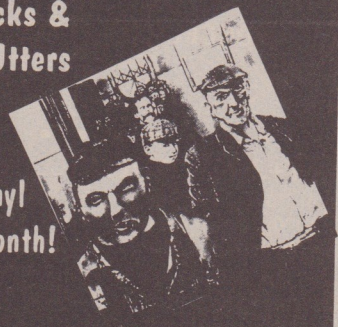

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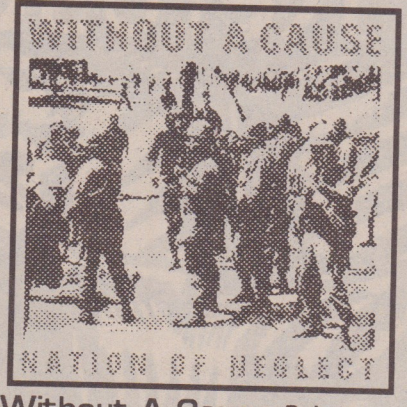

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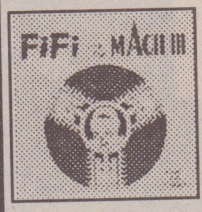

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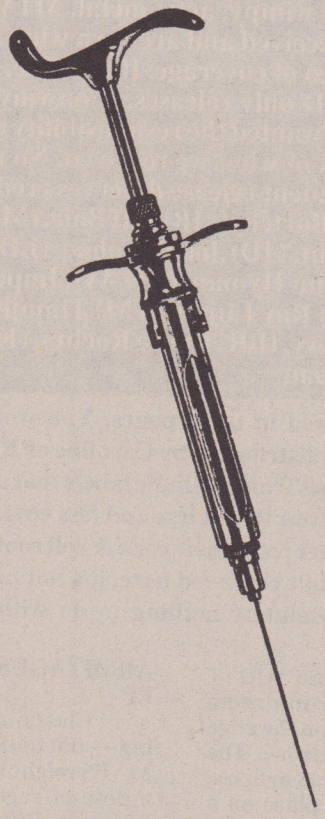

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RECORD REVIEWS

Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. If possible, send 2 copies of vinyl records (1 for review, 1 for airplay). We will review CD's, but just CD-only releases. If on vinyl & CD format, send us the vinyl. We have ceased reviewing cassettes again, as no one here wanted the responsibility or had the desire to wade thru the mountains of really crappy tapes that constituted the bulk of what we received. No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (FA) Francisco Alegria, (SB) Suzanne Bartchy, (JB) Jeff Bale, (MC) Mel Cheplowitz, (PC) Paul Curran, (DD) Dr Dante, (CD) Chris Dodge, (HD) Harvey Dent, (JD) Joe Donohoe, (LD) Lali Donovan, (KG) Karin Gembus, (LH) Lance Hahn, (MH) Michelle Haunold, (JH) Jenn Hyman, (AI) Ayn Imperato, (MJ) Matt James, (KK) Kenny Kaos, (CK) Carolyn Keddy, (MK) Mick Krash, (RL) Ray Lujan, (TM) Timojhen Mark, (MM) Mike Millett, (SM) Smelly Mustafa, (NN) Neil Nordstrom, (OP) Owen Peery, (BR) Bruce Roehrs, (KS) Ken Sanderson, (SS) Steve Spinali, (EW) Eric Wilson, (EY) Eric Yee, (TY) Tim Yohannan

A few notes about what you WON'T find reviewed in these pages. You won't find major label releases, nor their phony subsidiaries, nor will you find releases produced & distributed by Caroline or Relativity, who are also up to their necks in major label connections. You also won't find a lot of releases from big indie labels that used to be known as 'punk' labels but are turning out the most dreadful rock imaginable. As a rule, you'll find less and less emo, metal, post-hardcore and pop being reviewed, as those genres seem to be veering further and further from their rock & roll roots and towards all the egotistical self-indulgences of early 70s hard rock. Generally speaking, if it ain't reviewed here, it's not because we never got the record...and more than likely, it's not being reviewed because it has absolutely nothing to do with punk or hardcore and sucks big time. Tim

ACID WORLD- " The Children of the Privileged West" CD

Semi-melodic anthems from Australia, similar in drama and execution to early UK political punk that verges on the edge of "wave," with poetic lyrics and a slight repetitive drone. The artwork is classic '80s DKs-style cut out and paste news articles, basic drawing and such that somehow seem out of place on a jewelbox!!! (KS)
(Acid World c/o Richard, PO Box 666, Indooroopilly 4068, Brisbane, AUSTRALIA)

AGATHOCLES - "Distrust and Abuse" EP

On this, their 20th release, what can one possibly say that hasn't already been said? Absolutely nothing. Suffice it to say that this is head and shoulders above most of their previous efforts in production, execution and tightness. A solid, concise, powerful gorilla of a record that merely plants another AG flag in the soil of the grind hill. If you can't find this release, don't worry—they'll probably have six more out next week. (CD)
(Boundless Records, PO Box 41, B-6740 Etalle, BELGIUM)

ALLIN, G.G. & THE MURDER JUNKIES - "Brutality And Bloodshed For All" LP

In the midst of the cult-like idolatry and knee-jerk condemnation that has always plagued G.G., one thing has often been forgotten: that the man produced some great garage punk music for over a decade. This new release features the MURDER JUNKIES, probably G.G.'s best backup band, and it fucking cooks when the songs themselves are good. The best tracks here ("Anal Cunt," "I Kill Everything I Fuck," "Fuck Off, We Murder" and "Legalize Murder") are total bile-spewing classics, but no one in their right mind should take the over-the-top lyrics seriously, even though G.G. himself probably did. Just be thankful that his misanthropic views were channelled through aggressive music and thereby partially defused. (JB)
(Alive Records, PO Box 7112, Burbank, CA 91510)

ANTISEEN - "Evil Ones" EP

In my eyes (ears) this band can do no wrong, and this record is no exception. Three truly remarkable covers as a tribute to an incredible rock legend, ROKY ERIKSON, goes to show ANTISEEN can do anything they want and do it well. (MH)
(Smiling Ear Records, PO Box 47655, San Antonio, TX 78265)

ARMITAGE SHANKS - "Shirts Off" EP

Classic bare bones punk pounding — not unlike what THE SWELL MAPS might have sounded like with a dose of rage (and sped up a bit). Featuring Billy Childish, who actually played in a '77 punk band (THE POP RIVETS) prior to his neo-60s-ish garageland MILKSHAKES-type gigs. (KK)
(Damaged Goods, PO Box 671, London E17 6NF, UK)

ASSFACTOR 4 - "Sometimes I Suck" EP

Seven songs? Cool. Musically, they remind me of BORN AGAINST, though they don't really sound like them. Lyrically, they remind me of some emo-punk band that I can't remember the name of right now. They are OK if you like bands that don't have much to say but complain about their lives. (FA)
(Repercussion, 3871 Peidmont Ave., Box 312, Oakland, CA 94611)

ASSFACTOR 4 - "Sometimes I Suck" EP

This is totally raging, pissed off hardcore, very much like HEROIN. They have a sometimes melodic element that makes them more dynamic than HEROIN. Nowadays, lots of people compare bands to HEROIN as a nice way of saying "nice try," but I swear this is so good it's better than HEROIN. This has seven songs on it, more songs than the HEROIN 12"—one more reason to get this. (OP)
(Repercussion, 3871 Peidmont Ave., Box 312, Oakland, CA 94611)

ATOMIC 61/DIRT CLOD FIGHT - split 45

I'm guessing this is more of a souvenir of their shows together than anything else. ATOMIC 61 turn in a quick hardcore tune while DIRT CLOD FIGHT do a basic MELVIN's like one riff dirge. Not my thing, and neither is the abysmal recording quality. Sounds like it's been mastered directly from the walkman it was recorded on. (LH)
(Feeble Records, 436 Bellflower Blvd #311, Long Beach, CA 90814)

RECORD REVIEWS

THE BASEMENT BRATS - "Blast-Off" EP

This Norwegian band play fast bubblegum punk in the vein of recent LURKERS, but fortunately less slick. Six songs, and they're ravers with good songwriting. Excellent. (MC)
(Basement Brats, Hovsveien 130, N-1769 Halden, NORWAY)

BENDER - EP

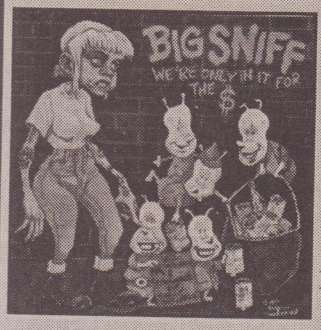
Debut 7" from this Chicago band which reminds me of COME in their overall female singer/ noisy guitar thing and hints of BABES IN TOYLAND too. Naturally, I would prefer stronger melodic content, as many of the songs have that ZEDEK/ALBINI-type speak singing. But overall, the playing and arrangements are strong and interesting. (HD)
(Sweat Pea, PO Box 408967, Chicago, IL 60640)

BEZERKERS - "Annihilation Blues" EP

"You're a big fat chunk of nothing/ You're a crawling little bitch/ I'm the vibrator/ I'll scratch your little itch." Meeetäääälll. I tell you, when I listened to this, I kept saying to myself, "The Nuge baby, the Nuge." (LD)
(Dirt Bag Productions, No. 205 223 Wall St. Hunnington, NY 11743)

BIG HAIR - "Shall I Pee On Your Face" EP

Sprocket band on a new wave binge. Tweaked out druggies with keyboards and lots of electronic toys. They even have a GARY NEWMAN shrine to worship at. (SM)
(PO Box 18277, Rochester, NY 14618)



BIG SNIFF - "We're Only In It For The $" EP

Melodic, slowish at first, but it picks up into some danceable punk tunes. Catchy bass and interesting lyrics. On the B side, they also have a woman having an orgasm over their name. Hmmmm. Didn't do that for me. (AI)
(Mint Tone, 84-29 153rd Ave #LCD, Howard Beach, NY 11414)

BIKINI KILL - "Pussy Whipped" LP

Best title of the year for an album. Raw, garagey and distorted with lots of noisy energy and biting lyrics. No one can figure what to make of this band, but they're still going strong! "Rebel Girl" is my personal favorite, and "Star Fish" sounds a lot like TIGER TRAP live. If you've never heard this band, maybe a comparison to DOG FACED HERMANS will help. (SB)
(Kill Rock Stars, 120 NE State #418, Olympia, WA 98501)

BIKINI KILL - "Peel Sessions" EP

This is so good. All passion and feeling. The vocals kick. It's three songs that sound a bit different from the "Kill Rock Stars" EP and LP versions plus one song that I don't recognize as a previously released track. I'm excited to see that yet another "Rebel Girl" doesn't appear here. (KG)
(no address)

BLACK ANGEL'S DEATH SONG - "The Name Remains The Same/When Morning Comes"

Vocalist almost reminds me of Keith Morris or some similarly fucked snotty teen who's no longer a teen yet sings about fucked snotty things like identity and sucking. Fucked guitarmanship rocks in a sloppier JON SPENCER kind of way, which is to say it's punk and, to tell you the truth, I didn't like this one at first but now I'm thinking it's really fucking great, like the soundtrack to a "she's going back to her boyfriend/breakup" kind of movie. My fave is "When Morning Comes," cuz it sounds like when you get off work. (MJ)
(Hell Yeah, PO Box 1975, Burbank, CA 91507)

BLOODLOSS - "In-a-gadda-da-change" CD

Mr. MUDHONEY Mark Arm partakes in this homage to TOM WAITS and JOHN ZORN. Dark and creepy like following Mickey Spillane around on a dark foggy San Francisco night. Periodically this breaks into NO TREND sax-squonk rock and GUN CLUB goth off-key tremors. (MH)
(SFTRI)

BLOUNT/SHOCKING TRUTH - split EP

Both bands here share strong, fast rhythmic gitter, yet stay melodic and tight. BLOUNT mixes in remnants of those early singalong punk choruses, while SHOCKING TRUTH has harmonized choruses tossed in. It all adds up to one punk rock salad—healthy and crunchy, but not exciting. (AI)
(Smegma, 1213 Scenic Hwy, Pensacola, FL 32503)

BRAND NEW UNIT - "Summertime" EP

Pop punk along the ways of ALL and GREEN DAY. Solid, tight and powerful with the tune "City" standing out. But something seems to be missing. Perhaps stronger tunes or less monotone vocals would keep this from sounding generic. (RL)
($3 ppd: 3 Minute Mile Records c/o CJSF Radio, T.C. 216, Simon Fraser Fraser, Burnaby, BC, V5A 1S6, CANADA)

BUDZ - "Screwbolt" EP

Musically, they're pleasant enough, talented with their strong point being when they slip into melodic tunes. Unfortunately, the music is fairly forgettable, and the mostly female vocals are weak and sound like barking. This could be due largely to the fact that it's all in French, but to my untuned ear it sounds like yipping and yapping. (SB)
(Pulse Records, 38, Rue de la Rose, 76000, Rouen, FRANCE)

BUNNY GENGHIS - "Children Under 12" EP

Very tough metal-edged and thundering with a hardcore guitar approach. Reminds me of a heavier HELMET with that echoey surrounding production that many metal acts favor. (MH)
(GSL Records, PO Box 4674, Boulder, CO 80306)

RECORD REVIEWS

BUNNY BRAINS - 2xLP

These guys are either idiots or geniuses. Their packaging's great—they put out a record in an OUTSIDERS sleeve and just crossed out the word "OUTSIDERS" and wrote in "BUNNY BRAINS." Timojhen also tells me they put out a single all wrapped in delicate tissue paper and duct tape, a work of art the consumer would have to destroy in order to be able to listen to the record. I've dissed 'em before and let me repeat why. It's genius to do something nobody has ever done before, like put out an album of pure noise; problem is, it's been done. Once something like that has been done it's not genius anymore (that's why nobody can repaint Jackson Pollack). Fortunately, they actually have a side that is structured and it manages to be interesting, so bottoms up. (JD)
(TPOS, 12 Mill Plain Rd, Danbury, CT 06811)

CHARTA 77 - "Grisfesten" CD

Very clean, produced, but powerful melodic punk, reminiscent of some of the old German stalwarts from the mid-eighties such as SLIME and NEUROTIC ARSEHOLES. Sing-along punk, but the lyrics are all in Swedish. (SB)
(Bird Nest Records)

CHASTMENT - EP

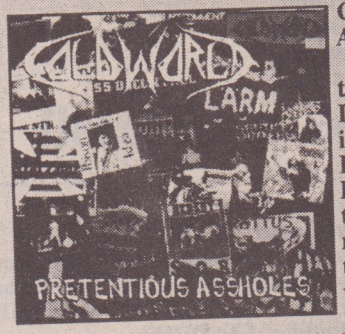
I put this on at Epicenter and all the workers grabbed themselves a copy. Grizzly grindcore super heavy style done both fast and slow with a definite moshiness that's not usually found in the genre. The singer's got a great range of growls, reminding me of just about everyone in NEUROSIS at one point or another. Spiffy packaging and great artwork help put this over the top. (NN)
(Joe Step, Ludwigstr. 17, W-6701 Gonnheim, GERMANY)

CHUNE - "Burnt" CD

Good melodic rock songs with that shredded vocal sound. A la ROCKET FROM the CRYPT or SLINT. Quiet alternating with crushing. (MM)
(Cargo/Headhunter)

LOS CLAVOS - "Rare World" CD

Melodic mid-tempo guitar rock with a definite '60s feel from the Basque country. Although LOS CLAVOS may be aiming for a garage aesthetic, most of the songs sound too slick and "alternative" to really drag you into the basement. Every so often a cut will come along which has a harder kick (like "Doing Your Way"), but such cuts are far too rare to make for a satisfying overall release. Live, it might be a different story. (JB)
(Goo Records, Bailen 3 - 1 dcha, 48003 Bilbao, SPAIN)



COLD WORLD - "Pretentious Assholes" EP

The cover's an expected take-off of the POISON IDEA LP, the irony here being the prominent placement of the clear vinyl POISON IDEA EP. How many Pushead covers do you see? Austria's answer to the Tomahawk missle, COLD WORLD manage to conquer one minute songs as well as anyone ever has. Compete with a HERESY cover, this thing just doesn't let up. Heard their CD just made it to the US, just not going to relent!! (TM)
(Sound Pollution, PO Box 17742, Covington, KY 41017)

CONFLICT - "These Colours Don't Run/Climbing the Stairs"

Back after a break (and without Steve Ignorant), CONFLICT is still angry. The A-side of this 45 is a long, fast, harsh tirade that sounds cool, but for the life of me I can't figure out what they're angry about—and I even read the lyric sheet. Side B is an excellent UK punk anti-war song with a reggae beat and keyboards that I mistook for a horn section. The message is subtle but powerful. (JH)
(Mortarhate Records, PO Box 448, London SE 9, UK)

CORRUPTED IDEALS - "Anti Faction" EP

They've got a nice semi-thrashy punk sound that reminds me of the first TSOL EP, and above-average leftist political lyrics that express the fury of the underclass. On the downside, the vocalist didn't excite me much, and all four songs went on about twice as long as they needed to. (EW)
(New Red Archives, PO Box 21501, San Francisco, CA 94121)

CORRUPTED IDEALS - "Anti System" EP

This is a band whose records I always see around but have never stopped to listen to. This is some good music that kind of reminds me of a much rougher OFFSPRING. Melodious, catchy, intelligent lyrics—all the stuff you need. (LD)
(New Red Archives, PO Box 21501, San Francisco, CA 94121)

CORRUPTED IDEALS - "Anti Trend" EP

Old-style punk core, music and lyric wise. Mid-tempo—could benefit from a faster pace. Makes you feel like jumping into your spiked (vinyl) leather jacket and leaping into an old-days pit. Sorta nostalgic like that. These three EPs are also together on one CD. (AI)
(New Red Archives, PO Box 21501, San Francisco, CA 94121)

THE CRABS - "Dreamboat" EP

Guitars in the garage, these four songs are somewhere between LOVE CHILD and early GALAXIE 500, minus the ethereal moments. One song is an instrumental and the EP has its moments. (MC)
(K, PO Box 7154, Olympia, WA 98507)

THE CREEPS- "Invading Your Pleasure Zone" EP

Aren't there enough creeps in the world? It's too bad 'cos this record is good, so don't let the name turn you off. Lo-fi rock that has just the right blend of humor, off-keyness and guitar as well as songs about love and bowling. They're probably the kind of band that practices for five hours straight, has the time of their lives and would even let me join in. (KC)
(Karate Brand Records, PO Box 93296, Los Angeles, CA 90093-0296)

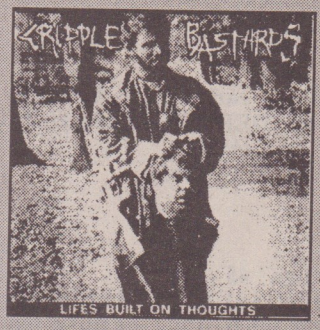
RECORD REVIEWS

CRAW - CD

Driving, guitar powered FUDGE TUNNELesque grooves that stand well on their own. Unfortunately, they're accompanied by screams that I can only describe as whiny. Consequently, this gets rather annoying pretty quickly. I wish it was instrumental. (NN)
(Choke Inc., 1376 W. Grand, Chicago, IL 60622)

CRINGER - "Greatest Hits Vol. 1" CD

Yow! 25 CRINGER songs on one 5" disc. What a deal. They're all really good too. Not a clunker in the batch. I noticed the better recorded songs on here sure sound a lot like J CHURCH. There's also quite a few songs on here that mention writing songs. Hey..did you know that there has been 11 people in CRINGER and that CRINGER has sold over 50,000 records? Hey Bob, better cut that royalty check. (MM)
(Vinyl Communications, PO Box 8623, Chula Vista, CA 91912)



CRIPPLE BASTARDS - "Life's Built On Thoughts" EP

Sixteen punchy scalds of full tilt noise-thrash screeching through primeval sound quality. Switching in and out of musical cohesion, the more structured/musical parts of this Italian band remind me of EXTREM in their loose, tinny thrashyness and urgent shouts. Limited to 500. (KS)
(A-Wat Records, Andreas Focker, Kolping Str. 8, 46325 Borken, GERMANY)

CURRENT/INDIAN SUMMER - split 45

Both songs start out with non-rock slow, pretty parts and then amble their way into the slow, sensitive post-FUGAZI "but even slower and more sensitive" part. In a nutshell, this is today's post-hardcore answer to early '70s progressive rock ("alternative rock?"), which is one reason why MRR will be reviewing less and less of this type of sound. Your parents would like this records like this. (TY)
(Repercussion, 3871 Piedmont Ave Box 312, Oakland, CA 94611)

DMZ - "When I Get Off" CD

The legendary MONOMAN Jeff Connolly (now of the LYRES) started off in the mid-70s with his group DMZ. This CD is a great collection of rare and unreleased tracks of CHOCOLATE WATCHBAND-STOOGES-NY DOLLS style punk garage. A must for anyone interested in the history of punk. (MH)
(Voxx Records, PO Box 7112, Burbank, CA 91510)

DEAD FUCKING LAST - EP

Most noteworthy thing going on here is the appearance of BEASTIE BOY Adam on bass, and the fact it's on the Beastie's label. It's pretty straight-on early eighties hardcore. Unfortunately, only a couple of songs come off with enough energy to be memorable. Having some of the material recorded live probably didn't help. (TM)
(Grand Royal, no address)

THE DECONSTRUCTION - EP

Inspired, up-front music with an anthemic feel. The vocals really stand out in a volume sort of way. The production muddies up the sound a little, but the energy and sentiments of their lyrics, which call for a deconstruction of stale, rote values, really make this record. (MK)
(Outreach Records, PO Box 943, Kalamazoo, MI 49005)

DOLL SQUAD - "Tenutex" EP

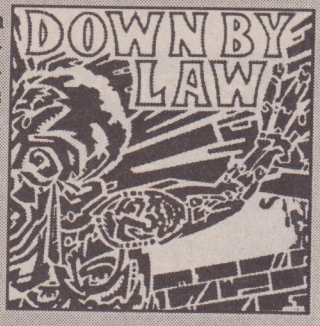
This band sounds nothing like their name. These songs are grungy, thrashy, heavy and raw. Three-fourths female, they have a deathmetal-esque sound—kinda crusty, a little off-rhythm, though. Will leave you singin' (albeit a bit off beat) about fear of a female society. (AI)
(Ensilage Records,c/o Engstrom, Bangatan 8B, 414 63 Gothenburg, SWEDEN)

DOUBLE DYNAMITE - "Hero Takes A Fall/Ramblin' Rose"

Noisy, squonk guitar-filled A side. The B side is a live piss-take of the MC5 tune (not the Nat King Cole). Nice graphics. (DD)
(E#18, SLR3, no address)

DOWN BY LAW - 2xEP

This is a three song 2x7" from these SoCal pop punksters. Two covers (Bob Marley—I really detest reggae—and a Sting song). Well, this isn't exactly my thing. Umm, I kind of thought this record sucked. I really like their first LP and all, but this just doesn't work for me. (LD)
(Selfless, 2157 Pueblo, Garland, TX 75040)



DRIP TANK - "Motherlode/Shit House"

Total hipster groove rock. "Motherlode" has a quirky bass line with art damaged guitar layers. Super distorto vocals. "Shithouse" is a noisy little number with female vocals and out of tune guitar riffage. A definite weener band with well rounded musicianship. Please refer to opening line! (SM)
(PO Box 9000-10, La Costa, CA 92108)

DRUNKS WITH GUNS/PANTY BOY - split EP

Standard DRUNKS WITH GUNS ball peein', hammer pounding, loud is best. PANTY BOY is a slow grinding bitch slab with a climactic ending! I'd rather listen to an earthquake. (SM)
(Cargo Records)

DRYING STONE - "Dig On/It's So Cool"

While I don't doubt this band's intent, I have to say that bad songwriting is band songwriting either from major label ogres or indie rock bucks. Generally there's a lot of pointless bad rock here with lots of inappropriate studio effects. Sounds like somebody's basement ideas tape or something. (HD)
(Stagnant, PO Box 2058, Golden Rod, FL 32733-2058)

RECORD REVIEWS

EARTH CRISIS - "Firestorm" EP

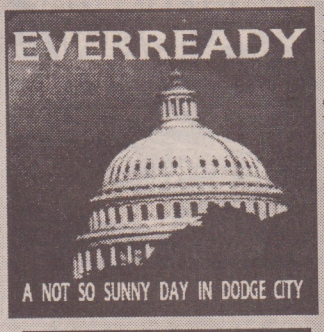
It's no secret that I like a lot of moron-core but this goes too far. High and mighty, holier-than-thou, hardline straight edge. The title track suggests we corral all the druggies to put an end to "a chemically tainted welfare generation" and "complete moral degeneration." For a poison-free band, they sure don't have a lot of brain cells. I have to admit the music rages, though. (NN)
(Victory Records, PO Box 146546, Chicago, IL 60614)

EARTH CRISIS - "Firestorm" EP

I didn't get this record for review, but it's so fucking good that I had to do it. Musically, this record is a lot heavier and more mature than their previous one, the guitars being incredibly well played and the yelled vocals just making them tighter. Lyrically, they've also matured a lot, and I like all the songs (especially "Unseen Holocaust"). A lot of the people I know are into the music but hate the lyrics. Why is it that when a good band has the balls to say what they believe in, and they are straight edge, people just smash them 'cuz they don't agree with them. But if a punk rock band say the same, they go, "Well, they sound good, though." (FA)
(Victory, PO Box 146546, Chicago, IL 60614)

EVERGLADE - EP

This is some pretty driven, music-heavy, tight, maybe a little like later-period BLACK FLAG, with vocals that remind me of 1.6 BAND. Four songs. (KG)
(Mint-Tone, 161-26 Crossbay Blvd #150, Howard Beach, NY 11414)



EVERREADY - "A Not So Sunny Day In Dodge City" EP

Ragin', fully charged, faster-paced SoCal punk rock. Excellent guitars and Ben Weasel nasal-type screaming. An excellent John Denver cover. Most enjoyable. (KK)
(Campground, PO Box 2452, El Cajon, CA 92021)

FAILURE FACE - "Life" EP

To this band's credit, a secret MRR source sez they have a great stage show where the singer wears a jock strap (or an American flag and duck tape if no jock strap is available), but apparently this record doesn't do them justice. Every song sounds the same. Can't really sing, can't really play. A very generic grindcore variety. The record sleeve sez, "Talent? We don't need no stinking talent!" Oh, yeah right, I forgot, what was I thinking? (SB)
(Burrito Records, 3421 SE Micanopy Ter., Stuart, FL 34997)

FAT DAY - EP

Snotty punk with a very midwest '80s sound. Can't tell if the singer's a really young male or a female with great vocals. Reminds me of shit like early ZERO BOYS meet the PANICS. P-U-N-K. (LD)
(100% Breakfast Records, PO Box 3810804, Cambridge, MA 02238)

FLUF - "Skyrocket" 45

Two new tunes from one of the coolest bands on the west coast. These two songs characterize their sound with one song heavy and riffy and one song melodic and catchy. Great guitar sound and tight playing. Cool. (LH)
(Headhunter)

FREE KITTEN - "John Starks Blues/Guilty Pleasures"

Yet another KIM GORDON side project that sounds like any other KG/SY side project with her singing. This version of the group includes JULIA CAFRITZ again and Yoshimi of the BOREDOMS on drums. More atonal lurchings and Kim's distinct coarse vocals. The B side is an amusing ode to PAVEMENT which thankfully ends shortly after it begins. (HD)
(In the Red, 2627 E. Strong Pl, Anaheim, CA 92806)

FUMES - "Sucking Shells" EP

Fast tight raw punk in the vein of early '80s L.A. punk. BLACK FLAG, LAZY COWGIRLS and DERELICTS all seem to be of some influence to these guys. Great! (MH)
(4000 Holes, N. 1502 Monroe, Spokane, WA 99201)

FURTHER - "Born Under A Good Sign" 45

Noisy, sloppy guitar pop in the DINOSAUR/SWERVEDRIVER vein. The A side, "Generic," is top notch, while the flip is too dirge for my tastes. This is a band for those who miss the sheer guitar chaos of the early DINO releases. (RL)
(Standard Records c/o Cargo)

FUZZGUN - "Wear Me In" EP

The intro to the first song sounds like the ALLMAN BROTHERS or JIMI HENDRIX. It's kinda quiet, clean guitar, and then it bursts out in a crunchy way. Basically, they took the formula for "Smells Like Teen Spirit" and raped it. Move to fucking Seattle. (OP)
(Pre Records)

G.B.H. - "Great Big Hairdos" EP

A decent live bootleg from Nottingham, England on 12/11/82, including "Time Bomb," "Sick Boy," and "Necrophilia." GREVIOUS BODILY HARM were an energetic punk band in that era, and the sound on this recording is good. But once again, these boots are only for the most rabid of fans. (BR)
(Supercut Records, no address)

GLORIUM/EL SANTO - split EP

EL SANTO play alternative rock with some solid guitar riffs, and it's good. GLORIUM make a ton of noise with industrial and funk influences and some melodic moments as well. Very good. (MC)
($4 ppd: Unclean Records, PO Box 49737, Austin, TX 78765)

RECORD REVIEWS

GLUEGUN- "Eva's Got A Mohawk" EP

Four songs by a band who seem to want to make that transition from hardcore to metal but got stuck. Thrash guitar riffs buried behind vocals that take themselves a little too seriously. I laughed out loud and then wondered if they were meant to be funny. Maybe they should turn up the guitar and hang out at the beach more. (KC)
(Fearless, 20710 Manhattan Pl #132, Torrance, CA 90501)

GOD IS MY CO-PILOT - "Tight Like Fist" CD

These nutty, zany and madcap folks are doing their darndest to fill the quite sizeable shoes left behind by HALF JAPANESE in the '80s. Thirty-nine seemingly discombooberated, but actually well planned, compositions much like a sedated NAKED CITY. If they aren't influenced by early works of YOKO ONO, I'll eat my hat! Not since H.J.'s "Loud" LP have I enjoyed pesky, arty, nonsense like this. One of the few bands getting tons of press these days that actually deserves it. (CD)
(Knitting Factory Works, 47 East Houston St., NYC, NY 10012)

THE GRAPE JUICE - "Rape, Rape, Rape" EP

Love those Japanese band names. This is real lo-fi mid-slow tempo pop punk. You'll never see this record anyway, but it would be a good find for the upbeat "Rape Rape Rape" (of uncertain lyrical content), which has an early SOUP DRAGONS feel...Daisuki. (PC)
(Plastic Orchard, Yamaguchikata 2-18-6 Kawanahonmachi, Showaku, Nagoya 466, JAPAN)

GROVER - "Hole In My Eye" EP

What an awesome band. One great fuzzpop rocker, one great fuzzpop ballad and a BUZZCOCKS cover for credibility. In the vein of VELOCITY GIRL and THE POPGUNS, this group delivers noisy, tuneful pop with great girl vocals. Simply wow. (RL)
(Staplegun Records, PO Box 867262, Plano, TX 75086-7262)

GUITAR WOLF - "Wolf Rock!" LP

These guys make the CRAMPS sound like a Charring Cross Kindergarden Sunday School Picnic. The most glorious fucking godawful unrelentingly repetitive LINK WRAY-influenced noise to ever be unleashed upon an unsuspecting world, with liner notes (cleverly hidden on an insert) that read like a manifesto (always good for extra points). This record could change your life. It may very well be the LAST RECORD YOU EVER HAVE TO BUY. (DD)
(Goner Records, PO Box 40566, Memphis TN 38174)

HAMMERHEAD - "Evil Twin" EP

Like a rusty old truck: faithful and strong. HAMMERHEAD release another raw slab of meat. This "tour" 7" is recorded live, straight to DAT. Gives you a headache at high volumes and a bowel movement at low volumes. HAMMERHEAD crush the weak youth of today wanna bes! Total grudge rock. (SM)
(AmRep)

HAMMERHEAD - "Evil Twin" 10"

With the exception of their split with GODHEAD SILO, I really like everything that this band has done. This isn't as great as the "Ethereal Killer" LP, tending to get weak in one or two parts. But all in all it's got that sound we've come to expect: pounding, noisy. All in all, this is pretty fucking okay. (LD)
(AmRep)

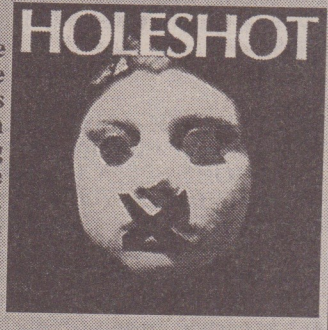
THEE HEADCOATS- "The Good Times Are Killing Me" LP

What can you say about Billy Childish that hasn't already been said? Not the kind of guy I'd want to hang out with, but I really like his songs. This album is no exception. Choppy guitar, screeching vocals crossing that fine line between love and hate on the border of insanity. Some that particularly stick out are "Got To Get What's Forbidden," "I'll Be Out Of Here" and the title track. This album is more polished than most of their other stuff and I'm sure some purists will hold that against them. (KC)
(Vinyl Japan, Seiwa Bldg, 2F 4-9, 7 Chome, Nishi-shinjuku, Shinjuku-Ku, Tokyo, JAPAN)

THEE HEADCOATS- "When You Stop Lovin' Me/Papa Doc"

The daily slice from Mr. Childish has a good, dirty punk lo-fi ballad on the A side, with the superlative guitar and the trademark "veiled in feces" vocals of Billy making for a beautiful mess. The B side is a LINK WRAY-type instrumental. (BR)
(SubPop)

HOLESHOT - "Foe to Man" EP



If 7SECONDS recorded "The Crew" in 1993, it would sound like this record. It's not that bad. It's quick-paced tight hardcore with sing-a-long choruses. Everything moves along at such a quick pace that nothing particularly stands out. If you like stuff like that, you'll love this. (OP)
(Glue Records, 51 Columbus Dr, Franklin Park, NJ, 08823)

HOSE GOT CABLE - "Ditto Rush Limbo" EP

This is one of those bands that will either suck live or blow you away. They have a solid tight rhythm section, like maybe FUGAZI, that directs the noise. The guitar sometimes keeps the rhythm or sometimes it goes crazy like maybe LAUGHING HYENAS. It seems like it is controlled noise rather than accidental noise, and there is a difference. The 7" sounds good. They either fall apart live or they rule. I'd like to find out. (OP)
(Catheter Assembly, PO Box 4785, Richmond, VA, 23220)

HUGH BEAUMONT EXPERIENCE - "Virgin Killer" LP

Truly historical unearthing of voluminous amounts of tracks from a previously obscure Texas band (one very rare single and various comp tracks from 1981). Here we have 15 unreleased studio tracks and 15 well-recorded live tracks, with about half of the songs overlapping. Damn snotty primeval punk (as opposed to hardcore), with venomous/hateful snot vocals and a churning, almost incompetent, mess of a band. Alongside the early QUEERS, the MAGGOTS, HUNS etc. in defining that now long lost school of putrefying nastypunk. (HD)
(Existential Vacuum Records)

HOVER - EP

Converging vocals and instrument interaction result in pop rhythms and song structure that resemble FUGAZI. The vocal annunciation stands out. The artwork is neat. (MK)
(4198 Cary St #6, Richmond, VA 23221)

RECORD REVIEWS

IMMORAL MAJORITY - EP

Italian hardcore thrash done in a mid-paced fashion. The vocals are loud, dominating and sung in Italian. My impression of the message being conveyed here is one of maintaining a sense of power in making life choices. Also included in this record is information with a politicized emphasis on veganism and straight edge. (MK)
(Green Records, Via Falloppio 38, 35100, Padova, ITALY)

J.M.K.E. - "Kulmale Maale" CD

Punk rock from Estonia (formerly U.S.S.R.). Very DEAD KENNEDYS sounding musically (sung in Estonian). Good stuff from 1989, you gotta give these guys credit. Punk Rock in Russia? Heck ya!!! (RL)
(Stupido Twins Records, PO Box 301, 00121 Helsinki, Finland)

JACK ACID - "Marin Quittin Resort" EP

The third time's a charm and this posthumously released EP by one of the most hated bands in the East Bay follows in the tradition of the those previous great 7"s. In layman's terms: Cool (mostly) female vox, grindy, fast, stop-start, chaotic-catchy, punk stuff, dude. The stand out tune, "Another State of Mind" (not a cover), will be the new punk anthem of the 90's, while "St. John's Infirmary" slows it down a bit and keeps the show interesting. Costs more than Cisco but definitely worth the bread. (EY)
(Vandal Children Records, PO Box 260805, Hartford, CT 06126-0805)

JACK O' FIRE - "Six Super Shock Soul Songs" 10"

Swingin' trashings and/or homages for Austin's rabid reaction to JOHN SPENCER BLUES EXPLOSION, covering tunes anywhere from HOUND DOG TAYLOR to NEGATIVE APPROACH (the harped-out blues version of "Can't Tell No One" is worth the admission alone!). Crazed mutant roots rock 'n' roll, with stand-up bass, harp, geetar, and a fair bit of hootin' and hollerin'. Would slap on appropriately when the joint gets jumpin' or to swig down with the last call. (KS)
(Estrus, PO Box 2125, Bellingham, WA 98227)

JAKS - "Five Nine" EP

I didn't get blown away and I didn't hate it. There's some crunch, some drone, some drive and a nice stark cover. Listening to this I felt like it could grow on me with repeated listenings. (JD)
(Ethos Records, PO Box 7617, Ann Arbor, MI 48107-7617)

JESUS CHRIST SUPER FLY - LP

JESUS CHRIST SUPER FLY has all the chops down cold. To get an idea of their originals, they do cover a STOOGES and DEAD BOYS song, and the snotty vocals have a great COSMIC PSYCHOS feel to them. Everything is fast and punk, good Ron Asheton/James Williamson type guitar parts. This album will propel your pathetic feet into a dance frenzy. The Lone Star state and Rise Records have produced a winner. (BR)
(Rise, 3201 Helms St, Austin, TX 78705)

KARP - EP

Mix a tonic of MELVINS smacked with BLACK SABBATH done up way heavy, and then connect this to Tumwater (near Oly, WA) and you've got KARP. They fucking rock. Period. Do it. (KG)
(Kill Rock Stars, 120 NE State #418, Olympia, WA 98501)

KEROSENE 454 - "Two for Flinching" EP

3 song EP from this Southern California band. Longish songs build, erupt and then drop all with intensity. The guitars ring together with a melodically polished sound while the vocals have an anxious, unsettled quality. The full wide production helps translate to vinyl the layered element of their sound. These songs work well together and have a constant flow. (MK)
(Art Monk Construction, PO Box 1105, State College, PA 16804-1105)

LANDFILL - "Flat Tire" EP

Two loud, raw songs with a NAKED RAYGUN melodic quality. The singing stands out with a loud, obnoxious quirkiness. Feedback fuzz guitars break in and out giving this record an edge. (MK)
(Plumb Records, 1085 Commonwealth Ave #215, Boston, MA 02215)

LAURELS - "All Seeing Eye/Rex"

Not very tolerable experimental noise indiepop dreck. The liner notes say it's "Fuzzy, dreamy and speedy." Hmm. More like "Crummy, queasy and uneasy," I say. (PC)
(Constant Change, 2030 West Main Rd., Middletown, RI 02842)

LEWD - "Live" EP

Pumping bass guitar and a white noise of guitar give this live burst of mid-tempo punk ample power, even though it sounds like it's recorded off a Walkman. "Lunch" is very hypnotic. (SS)
(Supreme Tool Supplies, PB 1859-5200, BW S-Hertogenbosch, NETHERLANDS)

LOVE, HELEN - "Joey Ramoney/ I Was Your Greatest Fan"

Female vocal multi-tracked over keyboards. Fast and fun, it's a RAMONES tribute, and although it's a bit of a novelty, both sides are good. (MC)
(Damaged Goods, PO Box 671, London E17 6NF, ENGLAND)

M.D.M. - "Take What You Can" EP

An original punk sound creeps its way from the turntable with a combination of interesting music and great vocals. They do some kool musical experimentation. You can tell they're from England. The guitar needs to be turned up though. Tasty stuff. (AI)
(Weird Records, 61, London Rd., Balderton, Newark, Notts, NG24 3AG, ENGLAND)

MAGIC JUAN - "Willpower" CD

Posthumous release dedicated to trying to cover medical bills of their deceased drummer. Apparently he caught malaria while on a camping trip in South America. Quirky, punchy music with a shifting mood. Good stuff. (TM)
(402 E. Harrison St, Tallahassee, FL 32301)

THE MAKERS - "Hipnotic" 10"

Garage with a capitol G...60's punk rock action with snotty fuck you vocals. These guy's have it all...the sound the look and the attitude. Sort of a snottier faster, version of the ANIMALS. (MM)
(Sympathy)

RECORD REVIEWS

THE MAKERS - "Here Comes Trouble" EP

I was outright blown away by this band at Garage Shock and, despite my drunken blather, never expected to hear again from those suave fucks from Spokane (who were rumored to play sweaty frat-houses at which John would introduce the biggest jock in the place to his size ten Chelsea boot) who fought not only their audiences but each other, all while playing the most violent shit to pass as garage since Chesterfields were a buck-twenty-five. This first vinyl release is no let down as all that drunken energy (and I didn't think it could be done, mind you) is transplanted onto the only Estrus release I've been interested in for a while now. (MJ)
(Estrus)

MANUMISSION - "Tremor On The Line" EP

I can't believe MANUMISSION is disbanding! Ouch! This is one sizzler of a single. It's some raw hardcore with keen sentiments and insight. Their second. (KG)
(Repercussion, 3871 Piedmont Av., Box 312, Oakland, CA 94611)

MARKEL, GREG - "I Would Die 4 U/Crash Pansy"

Yup that's right, a PRINCE cover. Doesn't sound too bad either (too bad the band didn't write the guitar line). I'm beginning to believe that when a band releases an EP, unless they've got a sizable backlog, it's sort of weak shit to release a cover on one side (even one that's meant to be partially satirical). This way you don't know if they can write a song or not (while the true test of rockin' or not rockin' is a live show). This leaves you to rely on the "B" side, which demonstrates to me that the band can at least write tone, which is a recourse a lot of people go to in this era of declining imagination and originality. GREG MARKELS' tone ain't too bad though, in fact it's even good. (JD)
(Dutch East India, PO Box 800 Rockville Centre, NY 11571-0800)

MEANIES - "Televolution" CD

The MEANIES are a great Aussie pop-punk band who have come up with yet another winner here. What differentiates them from the legions of wimpy East Bay-style groups of that ilk is that a) they write really good songs, and b) they have the sort of superheavy guitar crunch that alone keeps this type of music from degenerating into "smiley-happy" pablum. An irresistable musical fusion between old-style BAD RELIGION and NIRVANA. (JB)
(Empty Records, PO Box 12034, Seattle, WA 98102)

MEN FOR OTHERS - "Blind/Right"

Due to the lack of info—like lyrics, band photos, etc—this release from a New Jersey band seems rather mysterious, but besides that it's pretty good. Not great mind you, but I really liked the cool garagy production, smoothed out melodic vocals, the totally fuzzed out guitars, and above all it has an obscure punk feel and look to it like it's from the late '70s early '80s. As far as the music goes, the A side "Blind" is the better of the two songs with its driving punk beat and a great tuneful feel that doesn't sacrifice its punk vibe. "Right" is a bit shorter with a sort of lazy emo sound that I'm not to fond of. Check it out if ya'll have the extra cash. (EY)
(Criminal Records, 8519 3rd Ave, North Bergen, NJ 07047)

MILK - "Ear" CD

In the early FALL/DOG FACED HERMANS vein. If I was being generous, I would say quirky and noisy, loosely structured and well executed. However, such music moves me not at all, so I won't. Lyrics are thoughtfully not provided. Probably just as well, judging by song titles such as "Ceiling," "Earwig" and "Pearl Harbour." (SB)
(Spanish Fly Records, 2541 Nicollet Ave So, Minneapolis, MN 55404)

MILKMINE - "Super M" EP

Repetitive, twangy, pounding of the Am Rep school of crap. Distorted vocals and that about wraps it up musically. Now on to the good stuff. The lyrics shine through with more accurate detail than you'd be comfortable with about hick closet-fags (a day in the life of...). Of the most tender, moist, light ivory-blueish vinyl. (SB)
(Choke Publishing, 1376 W Grand, Chicago, IL 60622)

MOONDOG - EP

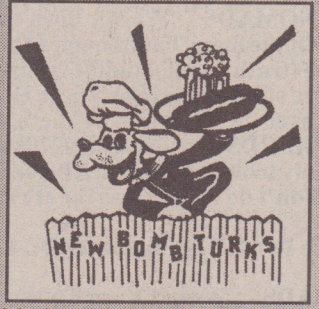
Hmm... So this is pre-QUICKSAND, eh? It's really good. You can tell the songs are tuneful even though this recording lacks fidelity, being the boot that it is. I really don't know more about this, but I heard these songs were going to be on a Revelation 7" at one point. (KG)
(no address)

MOTHER'S DAY - "If I Only Had A Brain" CD

Thirty-five torturous tracks from some pack of inbred circus freaks. And I know they're inbred, cuz only someone like that could create music like this. It's a potpourri of punk, rock, hardcore, folk and flat out weirdness that's so far off the beaten path that you can't even find it with a map. Imagine a wedding between KWIKWAY and STRETCHHEADS, and you have a minor reference point. I dig it, and as far as I'm concerned, anyone who tributes Woody Guthrie is a pal of mine (even if the Woody samples they used are actually spoken by Will Geer). (CD)
(Project A Bomb Records, PO Box 4233, Industrial Station, Saint Paul, MN 55104)

MY FAVORITE MARTIAN- "When The Anger's Too Strong" EP

Basic punk rock from someone who I'll assume is Kurt Bloch's brother. This has the feel of great 1978 era U.S. stuff such as NEGATIVE TREND or THE RAMONES with a WIPERS cover thrown in. Great production too (thanks Kurt). (RL)
(Bongload Records, PO Box 931538, Hollywood, CA 90093-1538)



THE NEW BOMB TURKS - "Bottle Island/Youngblood"

So now Billy Childish is recording THE NEW BOMB TURKS, and yet this only heightens my suspicions that Mr. Childish is actually a fixture in a wax museum somewhere, 'cause the numbers he gives these bands (e.g. THE DEVIL DOGS/HEADCOATEES) nearly always inspires those crazed shag frenzies that go on all night over at my place. What the hell is he, some kinda talisman? Whatever it/he is, it rubs off, as Eric Davidson's vocals, as well as Jim Weber's guitar "solo-ing" on the "Bottle Island" (an original), seem to bare the mark of Childish. Not to say that Mr. Childish is exchanging fame for eternal youth or anything along those lines. It just seems funny, that's all. (MJ)
(Damaged Goods, PO Box 671 London, E176NF, UK)

RECORD REVIEWS

THE NEW BOMB TURKS - "Up For A Downslide" EP

Seeing as how these goofs are the cream in every "cool" punk's coffee I'd probably be strung up from my gonads for even *thinking* something bad about 'em. But their enshrined status isn't without reason, cuz this record, like their others, cooks up a mean helping of raw garage punk. Actually it's raw *kitchen* punk, as it was recorded in Billy Childish's kitchen. Two cool covers (GAUNT & JONATHAN RICHMAN) and the original "Up For A Downslide." Love 'em or pretend to hate 'em, NEW BOMB TURKS are still king of the heap 'til they churn out a turd (and at this rate we may have to wait a while). (CD)
(Cargo)

THE N.Y. LOOSE - "Bitch/Monolith Kids"

From the get-go I imagined BELINDA CARLISLE singing for the SEX PISTOLS on listening to the title song "Bitch." I think this is retro, and if it is, it succeeds. NY LOOSE on vinyl is over-produced midtempo rock 'n roll NY DOLLS-style, complete with guitar wanks and tough-gal-in-the-city lyrics. The flipside sounds more like MISSING PERSONS. There could be early '80s nostalgia buffs into this style of music, but I'm not one of them. (JH)
(Loose Records, PO Box 2264, NY, NY 10009)

NO EMPATHY - "They Want Whatever" CD

Great, mostly mid tempo melodic punk rock, Chicago style. Cool sing along vocals, hooks galore, and clever lyrics. It's got the classic "Ben Weasel Don't Like It", so what are you waiting for? Buy it now. (MM)
(Johann's Face, PO Box 479-164, Chicago, IL 60647)

NO REASON - "Someday" EP

Wow, bet this band kicks ass live. A varied style that has them playing mid-tempo moody stuff on one song ("Someday") and shifting gears, tempo and about everything else to pull off a speedy hardcore song ("Hate Fuel"). Few bands have this much diversity without sounding forced. Great stuff. (TM)
(Splattered Youth Records, PO Box 118, Adamstown, 2289 NSW, AUSTRALIA)

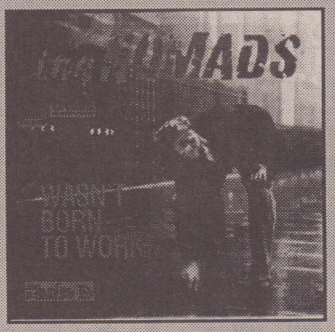
THE NOMADS - "Wasn't Born to Work" EP

Of the many bands named the NOMADS, this is the Swedish one (truth to tell, I didn't realize that they were still around). They're still combining stylistic elements of '60s rock (although they cover "A Certain Girl" here, it seems largely based on the YARDBIRDS version) with a '70s rock guitar sound. While they certainly took this approach before the big glut of similar bands, they didn't do it as well as the HYPSTERZ did it and still don't. (DD)
(Shake It, 6217 Springmeyer Dr, Cincinnati, OH 45248)

NOMADS - "Wasn't Born To Work" EP

THE NOMADS, the grizzled veterans of Sweden's garage punk wars, demonstrate once again why they are the reigning kings of this noisy guitar engorged punk rock. This shit is so raw, so harnessed to primal instincts, many fans just being weaned off flacid local surf bands need to hear the authentic howl of THE NOMADS. (BR)
(Shake It, 6217 Springmeyer Dr, Cincinnati, OH 45248)

NUEVO CATECISMO CATOLICO - "Aqui llega Dios" CD



This cool Basque band showcases guitar-oriented garage punk. Although some of the tracks are blistering uptempo punkers with a late '70s or early '80s feel (like "Parece Estupido"), the catchy melodies and guitar breaks typically derive from '60s- or '77-style punk. My personal pick hits are the more rockin' mid-tempo numbers ("Aqui llega Dios," the SAINTS' "Private Affair," "Detras de tu Mirada" and "Self-Destruction"), but almost everything on this disc inspires head shakin' and body twitchin'. (JB)
(Goo Records, Bailen, 3 - 1 dcha., 48003 Bilbao, SPAIN)

OPPOSITE GREEN - "Horn Dog Heaven" EP

Dirty pop punky riffs. Complete slop to the hogs. A few heavy riffs without anything important to say! (SM)
(PO Box 3475, Pueblo, CO 81004-0475)

PEGBOY - "Fore" 12"

This record is worth it just for the photo on the back of Albini. Four tunes carrying on their tradition of melodic punk with a big guitar crunch. Nothing groundbreaking here, but that's not what you're looking for when you buy a PEGBOY disc. Besides, it's cool to hear a record that Albini plays on that you can hum a tune to. (LH)
(1 Stick 4, PO Box 25342, Chicago, IL 60625)

THE PERVERTS - "(I'm in Love With the) Headcoat Girl" EP

Three solid gritty tracks done Dutch beat style that will kick your fucking Marlon Perkins ass straight to the Wild Kingdom. One original, one cover ("Social End Product"), plus an instrumental ripped off of "Bustin' Out" with complete class. As Art Linkletter would say, "I heartily endorse this record." (DD)
(Teen Scream Records, Ebenhaezerstraat 50a, 3083 RP Rotterdam, HOLLAND)

PISSED - "Greatest Hits" LP

Shit. What's next, a tribute album from Sri Lanka? From a band that was around for a couple of months and milked a European tour out of their existence only to break up in the middle of it, a live LP from the Czech Republic (albeit well recorded) seems more than pretentious. Unspectacular rat-a-tat-tat, early '80s U.K.-styled hardcore towing the lines... I'm glad folks in the Czech Republic are excited about their exposure to hardcore, but would hope their efforts would work to support their own bands and activities, not the flood of U.S. touring hacks. (KS)
(Malarie Records c/o Martin Valasek, Ropice 281, 739 56 Trinec 6, CZECH REPUBLIC)

PORK - "Grand Slam Baby/Don't Cry Tears"

The A side is a fun, garagey bit of girl punk, while their NEIL YOUNG cover, like most ballads, left me sleepy. (SS)
(No. 6 Records, Box 3306, New York, NY 10185)

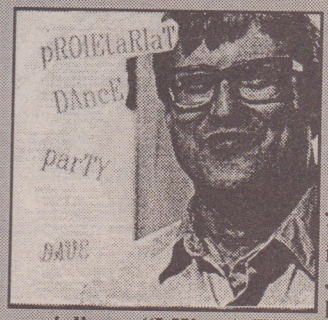
POT VALIANT - "Volar" EP

An intense, simple sound sets the mood and lays its heart out on the table. Moving through stoic introversion then breaking down and collapsing into a drivenness, it resonates with unapologetic pleading urgency. (MK)
(Sunney Sindicut, 5127 Alrene Ct., Carmichael, CA 95608)

RECORD REVIEWS

PREHENSILE MONKEY-TAILED SKINK - "Teenage Love And Murder" EP

THIS is more like it! Noise, weirdness and a fucked up aesthetic of a truly otherworldy nature. Best fevered sarcastic record of the year, hands down! To this era what "Gacy's Place" and "Groovy Hate Fuck" was to theirs. A truly bizarre deranged stream of consciousness, hilarity and single-minded fucked upedness.Brilliant. (HD)
(Bulb, PO Box 8221, Ann Arbor, MI 48107-8221)



PROLETARIAT DANCE PARTY/JESSE'S AFTERTASTE - split EP

PDP: missing link between the DEAD MILKMEN and the MINUTEMEN? Simple punk with "spoken" lyrics plus some noisy jams. Amusing lyrics on their theme song. Dedicated to "spreading the Dork Revolution." JESSE'S AFTERTASTE can't play for shit ,but are fun anyway, especially on "I Was A Teenage Sex Mutant." This record isn't musically amazing, but it is a nice slab of DIY goofiness. (EW)
(Mike Burmeister, 501B Hayden Hall, 33 Washington Sq West, NYC NY 10011)

PUNG - "Reflection" EP

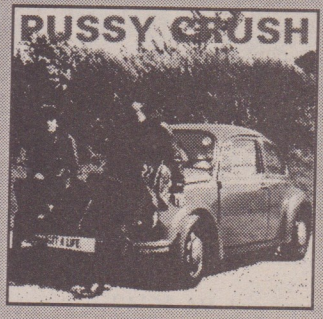
Someone's deeply personal vision, but unfortunately not mine. Something like a moody Modern Rock singer/ songwriter with a lot of influence from the VELVET UNDERGROUND's third album (which I'll admit never did much for me). Probably not prog-rock enough for Flipside, but send them a copy anyway. No reason this couldn't be on Geffen (and good luck to your business). (DD)
(Roasted & Salted Music, 1827 Haight St, San Francisco, CA 94117)

PUSSYCAT TRASH - "Plink Plank Pink Punk" EP

Three of the songs here have a girl singer and sound like a cross between SLITS and YOUNG MARBLE GIANTS. Maybe this is what SKINNED TEEN will sound like when they grow up. The fourth song has a boy singer—sounds a little like POOH STICKS and is the best of a good bunch. (MC)
(Chocolate Narcotic, 69B Upper Tallington Park, London, ENGLAND)

PUSSY CRUSH - "Get a Life" EP

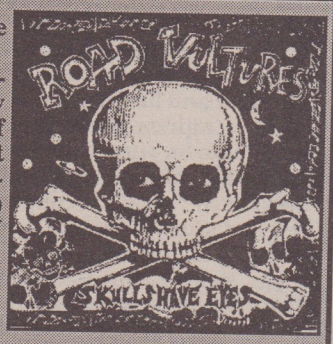
Raw and fuzzy, like the HUMPERS mixed with BEAT HAPPENING. Very primitive with catchy female vocals. (MH)
(La-di-da Productions, 57 Davigdor Road, Hove East Sussex, BN3 IRA, UK)



RAG - "Junk" EP

Noisy, herky, jerky, stop n start punk rock stuff with female vocals. Some parts reminded me of SEVEN YEAR BITCH. Pretty good record. (MM)
(Mint-tone, PO Box 30931, Seattle, WA 98103)

ROAD VULTURES - "Skulls Have Eyes" EP



"Skulls Have Eyes" is a mid-'80s post-punk anthem with very echoey production reminiscent of early SOUP DRAGONS or U2 but with beefier guitar. The flip is a cover of "You Light Up My Life." (MH)
(RV, 23 Lexington Ave., N.Y., NY 10010 #318)

ROCKET FROM THE CRYPT - "All Systems Go" CD

These guys are Punk Rock. Simply the best at it these days. Not in a traditional way, but kinda twisted. Tough, angry, and tuneful. Domestic issue of singles comp. with more tunes than long gone foreign ish. Heavy guitar with indecipherable vocals. A mix between basic riff P.R. and weird experimental slow stuff. Hey, ever heard of a programing button? Duh. The hits keep coming. Speedo, you're my hero!! (RL)
(Cargo)

RODAN - "How The Winter Was Passed" EP

A couple of noisy jam sessions imprisoned in vinyl. Distorted, discordant noodling...sometimes flaring its loins, other times valium-dosed into some fruity, emo-jam like later period ICONOCLAST (L.A.-i.e."In These Times"). Fun if you're a fan of this kind of spontaneous rambling. (CD)
(3 Little Girls, PO Box 6833, Louisville, KY 40206)

RUDIMENTS - "Scapegoat" EP

Punky, funky, noisy ska. At their best, they want to sound like the CLASH, and at their worst they are traditional ska. "Ska sucks, this ska revival isn't cool you stupid fuck, the bands are only in it for the bucks." As silly as PROPAGANDHI can be they got one thing right. (OP)
(Vinyl Solution Records, PO Box 6601, San Mateo, CA 94403)

RUN CHICKEN RUN - "Wörg Yör Hüön Sölbör" LP

Heavy STOOGES influence (which I can't stand due to overexposure from an idiot ex). So if you're into punk and THE STOOGES, this could be for you. Lyrics follow the same combo as the music—your traditional evil 'n dirty songs, Iggy-style and punk perspective lyrics on homelessness and religion. White vinyl. (SB)
(Far Out Records, c/o Frank Scheier, Seestrasse 109, 8002 Zürich, SWITZERLAND)

RUPTURE - "Live" EP

First release is from a new label releasing only live recordings. These superfluous Aussies are back with even more of their amazing ganja-fueled mayhem. Never quite caught up with the "smoke pot/play fast" thing, but I'm certainly not complaining. Their between-song banter comes off as being inane and disposable, but when they're playing, nothing is left standing. (TM)
(Vibrator Records, 30 Nakajima-Cho, Momoyama-cho, Fushimi-Ku, Kyoto 612, JAPAN)

SECOND COMING - EP

There's something scary about this 7". I'm sure it's just the meanness of the vocals and the metallic punkness of its sound, cuz the lyrics are harmless enough ('bout fighting the system and keeping a grip on life and what it means to you). Probably enjoyed by those into a mid-'80s moshy thing. (KG)
(Chapter Records, PO Box 40901, San Francisco, CA 94140)

RECORD REVIEWS

SNFU- "Something Green & Leafy This Way Comes" LP
A couple weeks ago, I hung outside SNFU's small show in Berkeley and heard some of these new songs from the outside. I was not impressed and it seemed like the crowd was not either. Well, here on vinyl I'm even less convinced, this record being a mixed bag of mostly mid-tempo boring rock numbers (which don't even "rock"), a couple of non-descript thrash tunes and a few bad attempts at emo-type pop-punk songs. The main problem with the record is there seems to be too much going on in the songs, so over done that they seem to go and take you nowhere. The minor saving point is the typically pro-Epitaph production and packaging, but it does little to save this record. Hey, wasn't this band's previous tour hailed as their last? This and the last RKL record should be in a series Epitaph should call: "Greatest Punk Has-beens." (EY) (Epitaph)

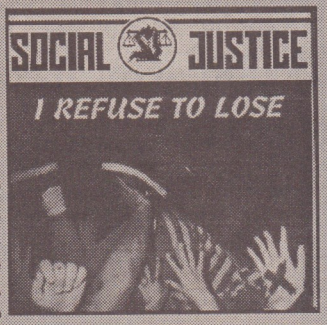
SCHWARTZENEGGAR - "Take Your Elbows Off The Table/ Today"
Second release from Europe's new supergroup combining THATCHER ON ACID's crew with Steve Ignorant on vocals. "Take Your Elbows Off" is a sad, building and climatic "documentary" type song capturing the irony and contradiction of the brutal legacy of "civilization." "Today" illustrates the kind of cradle to the grave isolation and fear instilled at a young age. Ignorant's vocals, while not exactly soothing to the ear, add a rough, experienced dimension to an otherwise calm, melodious and dare I say, pretty, sounding tunes. (SB)
(Allied, PO Box 460683, SF, CA 94146)

SCHLONG - "The Essential Schlong" CD
Squishing everything into the blender, cranking up a "suicide," mixing country, rock, jazz, surf and anything else handy into the stew, and slurping it up in hardcore bursts. This is all 38 tracks from their two 12"s and the split 10" compacted on to a shiny piece of metal and plastic. Like a bastard son of JOHN ZORN mated with WOODY WOODPECKER and STARK RAVING MAD or any other '80s thrash band. Hit the "shuffle" button and go at it! (KS)
(Bun Length/Very Small)

SHOEGAZER - "Dig a Hole/Picture Perfect"
Not a "shoegazing" band by any means, but an upbeat punk combo with some oomph. Good vocals and production with neat chantey backups on "Picture Perfect". Slightly emo but mostly just good ol' L.A. melodic punk rock. (PC)
(Fidotrust, c/o Oscar, 11461 Elizabeth, Norwalk, CA 90650)

THE SHOWCASE SHOWDOWN - "Twenty One" EP
I never listen to bands like this 'cause I don't dig mad scientist/new wave-style vocalists (*Tim sez CRUCIFUCKS style vocals*) but I'm gonna go against my better judgment and say, "Yeah, I dig 'em," cuz they're so right-on musically and sharp lyrically (check out the words to "Liberace" or "Twenty One") that they turned my head around completely backwards with vocal harmonies and those flipped guitar parts that's actually only rhythm. Albert Genna's singing actually grew on me and, not to sound ass-kissy, but if I had a Top Ten they'd be on it. (MJ)
(Tario Records, 23 Pomeroy Street, Allston, MA 02134)

SKOLLIWOLL - "Free Machines" EP
Ah, decisions, decisions... Do I call this band "emo" or do I call this band "arty"? Kind of an arty, emo type thing. Not horrible, but pretty plodding with lackluster performances. (LH)
(3rd World Underground, 1843 No Kramer, Tucson, AZ 85719)



SOCIAL JUSTICE - "I Refuse To Lose" EP
Pretty interesting record by this unknown band from Los Angeles. Standard metal mosh structure, vocals with a hip hop-ish feeling. Actually, the second song is more hip hop than hardcore. It's about selfishness, I think. The fourth song is a cool cover of "Burning fight" by INSIDE OUT. Lyrics about gang lifestyle, religion and god. Religion seems to be growing in the hardcore scene. I wonder why? (FA)
(Green Records, Francesco De Jorio, Via Maniciati 14, 35020 Padova, ITALY)

SONS OF HERCULES - "Private Hell/Black and Blue"
Mid-tempo punk with a '60s rock n roll, slightly country edge. Catchy and tasty. (KK)
(Smilin' Ear, PO Box 47655, San Antonio, TX 78265)

THE SPECTORS - "Sow My Wild Oats/Little Country Shack"
THE SPECTORS play polished R 'n B with melodic guitars and tight harmonies, and who the fuck cares? THE BEATLES, these guys' heroes, were more punk, and that was 30 years ago. This milquetoast pablum is destined for Holiday Inn lounges in the near future. (BR)
(Oxo Records, PO Box 580578, Minneapolis, MN 55458)

SPIKE - "BMW/Indecision"
Mid-tempo punk rock with catchy riffs from this 3 piece band. Wise ass snotty vocals are very cool as is the spot the rock star picture sleeve. (MM)
(Ded Beat, 704 Warren Ave N., Seattle, WA 98109)

SPOKE - CD
This is a compilation of SPOKE stuff. I used to like SPOKE a lot more than I do now. That doesn't mean they have changed, just my musical taste. They are in that melodic kinda poppy could be Indie Rock realm. The singer sounds a lot like Bob Mould, and the music is just how I described it, so there. For reasons I haven't quite grasped, this sneaks in on the punk side of things, though this is fairly Indie rock. (OP)
(Allied)

THE SQUARES - "Get Hip?!!" EP
At last! A garage band that really sounds like a garage band instead of a fucking heavy metal band! If you liked THEE HEADCOATS before they put out more records than you're ever going to listen to, this is in the same neighborhood but with some very appealing differences. Includes a rip-off of "Night of the Phantom/Sadist," a good LINK WRAY-style instro and two more cuts, all with the fucking unbeatable Toe Rag Studio sound (aspiring record engineers, please listen closely). (DD)
(Get Hip Records, PO Box 666, Canonsburg, PA 15317)

RECORD REVIEWS

STANDOFF - "Worthless is Unity Bought" EP

Another outstanding release from Crucial Response. High powered, unrelenting hardcore, melodic to the degree that having melody doesn't lessen the impact. They skirt the "Stabbed in the Back" trip with the lyrics of "Jury," but otherwise a entirely solid release. Required listening!! (TM)
(Crucial Response, Kaiserfeld 98, 46047 Oberhausen, GERMANY)

STINK- "Celebrate The Fire" CD

Decent pop punk stuff here. At times this sounds like JAWBREAKER and at other times this reminds me of SLOPPY SECONDS. Some great tunes here such as "Something Better" and "Never Will Forget". Pop punkers take note. (RL)
(Megalomania Records, 4470-107 Sunset Blvd., suite 295, Hollywood, CA 90027)

STRANGE THE BUTCHER - "The Lightweight" EP

This three-tracker pushes tuneful teenage rebellion; — poppish punk sung with their attitude worn proudly on their sleeves. A solid combo, even though their mid- to slow-tempo stuff seems a little tame. (SS)
(Rotavator, 15 Austen Close, Abbots Barton, Winchester, Hampshire, SO23 7HS, ENGLAND)

STUMPY - "Nothing" EP

This record is really fucking great! Great, great, great!!! A fast, blazing, hardcore extravaganza with political lyrics. Best thing I got to review this month. (LD)
(PO Box 1333, Cupertino, CA 95015)

SUPERCHUNK - "Cool/The Breadman"

Bad sound quality audience recording. If you want to here these songs get the "Tossing Seeds" singles comp. Bootleg scum. (RL)
(no address)

SUPERNOVICE - "Suspended in Bliss" CD

Horrible NIRVANA clones. The T-shirt is a dead giveaway. There was actually a couple tunes which I couldn't pinpoint the NIRVANA song ripped off. Two words of advice kids. PEARL JAM. They're cool dudes. (RL)
(Meridian Records)

SURF MAGGOTS - "Black Wingtips Forever" EP

The Northwest psychedelic sound strikes again with jangly guitars going on and on, simple rhythms and monotone vocals. Lyrics are occasionally funny, but overall, there's not too much happening here. I guess if you just want to do a lot of acid and spend all day watching the rain fall, you might like this. (EW)
(Candy-Ass Records, PO Box 42382, Portland OR)

THE SWUNK - "Everything is Gone" 2xEP

The SWUNK feature a sort of darkly psychedelic quasi - IRON BUTTERFLY sound mixed with punk influences. Some songs rock with a STOOGEish energy, others just do that heavy spacy jammin' thing that will have you flashing back to the Avalon Ballroom in '69 even if you weren't born yet. When they kick out the jams, the result is a classic fuzz-rock tune, and when they don't, well, at least it's heavier than ALICE COOPER... (EW)
(Druckerei Vatter, Nahestrasse 3, 6140 Bensheim, GERMANY)

T.S.O.L. - "1980 Demo" EP

If you liked (early) TSOL but never got a chance to see them live, this may be the closest you get. This 7" has well-mixed, straightforward recordings of 4 political, angst-filled, midtempo-to-fast songs by TSOL ("President Reagan can shove it"). The band sounds really loose and almost live and the guitar sound is divinely raw. This recording sounds even better than their first (1981 Posh Boy) 12". I wish their claim that the anti-government forces are the "Silent Majority" held true in the 90's as it seemed to have in the 80's. (JH)
($5 ppd: Mr. D. Fergusson, 34a Bodney Road, Hackney, London, E8 1AY, ENGLAND)

THINNER - EP

A lot of production for a punk rock record. (Not overproduced, though.) Songs that will carry you to weird places and leave you there lost and disoriented. You fall asleep and dream of EMBRACE with louder guitars. You wake up in Daly City BART and an old lady offers you chocolates. Somehow you feel happy just to be alive. (PC)
(King Bung, 589 Orange Center Rd., Orange, CT 06477)

THIS WORLD REJECTED - EP

Formerly ZERO TOLERANCE, this is their first record with the new name. Great music, slow, heavy as fuck metallic hardcore with double bass drums, very clean and tight production. Loud angry vocals that fit perfectly with the chunky guitars. This is just what I need after a long, boring day. Great. (FA)
(Initial, PO Box 251145, W. Bloomfield, MI 48325)

THOUGHT INDUSTRY - "Mods Carve the Pig" CD

Industrial blues, set forth with a million broken pieces of musical taste! No groves, no rock line, ultra trash. Super speed punker dudes on cocaine! Complete MUD HONEY, SOUNDGARDEN clones. (SM)
(Wish I had a life, PO Box 1614, Kalamazoo, MI 49005)

THRESHOLD SHIFT - LP

Excellent mid-tempo punk with hints of THE UNDERTONES and THE LURKERS, as well as noticeable influence from early 80s HC. While obviously put out with some budgetary constraints, they did not skimp on the recording. Good sound. (KK)
(16 Ballantyne Rd, Bradford, BD10 OSU, UK)

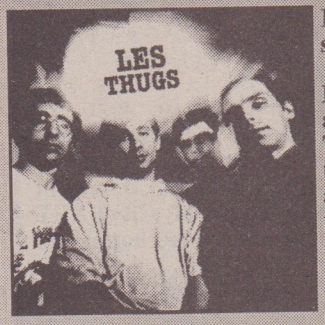
RECORD REVIEWS

LES THUGS - "As Happy As Possible" 2xLP

With intelligent punk rock records being few and far between, it's a pleasure to say that not only is this the best LES THUGS record ever, it's one of the best records I've heard this year. It has excellent production by Kurt from the FASTBACKS and great songwriting. The lyrics cover many specific topics. Overall there is a general theme of how fucked up the world is and the feeling of powerlessness that many people who see this share.But, that to give into this would make things even worse. Don't forget the exciting music that's punk with little touches and influences to keep things interesting over the 60+ minutes. (MM)
(SubPop)

LES THUGS - "As Happy As Possible" 2xLP

While some of the same ingredients that made this band an ear-catcher a few years ago are still there (a pop sensibility with rock'n'roll power), the mix has changed. Gone are the short, snappy numbers that brought to mind a RAMONES fix with a VELVET UNDERGROUND darkside kick, and now we're "treated" to long drawn-out songs that barely hold interest. Maybe they don't have to look at their guitars while they play now, but with acumen has come a slowing down, a replacing of joyful rage with studied professionalism. There are still a few hot cuts here, but a double LP....? It's just not necessary. (TY)
(SubPop)



LES THUGS - "As Happy As Possible/August"

LES THUGS are a French Rn'R band whose music churns along with a lack of overt hooks. The production is quite polished, the vocals are low in the mix, and although the B-side perks up a bit, the music is somewhat repetitive. (MC)
(Sub Pop)

TOE TAG "Reality" CD

Well played, well produced, stop/start crunchy metal â la HELMET with hardcore vocals. Vague social conscience (read: bland and unispiring). (SB)
(Cherry Disc, PO Box 313, Boston, MA 02258)

UNDERTOW - "Stalemate" EP

UNDERTOWS second demo is now out on vinyl, bottom heavy, moshy straight edge hardcore by one of the best bands from the West Coast. This is their third record with a different line-up, and they still have that incredible power that blows everyone away. I saw them twice this summer, fucking amazing. (FA)
(Excursion, PO Box 20224, Seattle, WA 98102)

UNSOUND - "Melt" EP

Hey, I like BLACK SABBATH and IRON MAIDEN as much as the next guy, but I hate it when you can tell that that's what a band listens to. There's enough punk 'n' emo in here so that it's not totally metal, and they really do belt it out good on the last tune. A lot of music on here. Good for those of you who do not fear the solo. (PC)
(42-500 Kansas St., Palm Desert, CA 92211)

UP FRONT - EP

At first I thought that this was a bootleg because I didn't see any addresses, but then I found the brief band history on the lyric sheet. This is UP FRONT's last studio recording, and, like their previous 7" on New Age Records, this is mid-tempo melodic hardcore. Even though I'm not into the music (too melodic) I can feel the sincerity of this record and that makes it worth getting. (FA)
(Striving For Togetherness)

VOODOO GLOW SKULLS - "Dogpile" EP

This new 7" from one the greatest (and underrated) live bands in the country is definitely their best to date. It's their 1st record to date that captures their intense live performance, and if you're not familiar with their sound, imagine a good HC band colliding with a ska band's horn section. The title track is an incredibly catchy number with great horn parts that make ya wanna dance! The other tunes are OK, but the price of admission is paid on the first ride. (EY)
(Dr. Strange Records)

WALLEYE - "Land of Milk and Honey" EP

Lots of bands are doing this sometimes dissonant and sometimes melodic thing. This is more together and melodic than say ANTIOCH ARROW, but not as good as DRIVE LIKE JEHU or HOOVER. Still have no idea what it sounds like? Well it's hard to describe. It has good things about it like noise, quiet parts, stops and starts. It just doesn't pack the punch that some bands like this do. Check it out though. (OP)
(Die Cut Records, 5517 Limeric Cir #42, Wilmington, DE 19808)

WARHEAD - CD

After their severe high-speed 7", this one was awaited with baited breath by all the Japcore freaks at the MRR house, and the nine kickin' tracks here run raging with the same metallic overdrive a la DEATHSIDE or BANDIT and hole-in-the-lungs screeches like the best of their debut, but it fails to reach the same jaw-dropping intensity, insanity and lightning speed. (KS)
(Blood Sucker Records, JAPAN)

WARZONE - "Live at CBGB" EP

Five songs recorded December '92. More male metal punk. I'm tired of this sound. Good night. (KG)
(Victory Records, PO Box 146546, Chicago, IL 60614)

WARZONE - "Live at CBGB" EP

I was hoping to find something really bad to say about these guys (beside the fact that they're skinheads), but I found myself enjoying this record. Only in the same way that I enjoy the comedy of CRUCIAL YOUTH. Believe it or not, it's a good recording. Includes some classic lines like (to quote the lyric sheet) "We must be united as one! (Scream four times), Think for yourself!" and the part where he tell the crowd "You guys kick ass." Hilarious. (PC)
(Victory Records, PO Box 146546, Chicago, IL 60614)

RECORD REVIEWS

WESTON - " Flower/Feelings, Stupit Feelings"
Great poppy punk here. Think DAG NASTY "wig out" era without the metal overtones. "Feelings, Stupit Feelings" is a great tune and "Flower" isn't far behind. Actually almost East Bay-ish in the melody department. Good stuff. (RL)
($3.50 ppd: FOE Records, PO Box 4, Bethlehem, PA 18016)

WHO MOVED THE GROUND? - "Barneydancing" EP
Definitely the best record I got thrown for review. This record has everything! Great lyrics, lovely tunes. Passionate, melodic, poppy, deep, meaningful. Sounds like it came from the early 80's English political anarcho-punk melodic time period. Perhaps ZOUNDS is a good comparison. (SB)
(Icarus Records, 37 Broadlands Ct., Wokingham Rd., Bracknel, Berkshire RG12 1PS, ENGLAND)

WHY THINGS BURN - "Pure Sin" EP
This stuff sounds sort of like DRIVE LIKE JEHU if Kramer produced them and a male Ann Magnusen sang for them. Too much sincerity. (JD)
(T.O.N. Records, 6201 Sunset Blvd., Hollywood, CA 90028)

THE WOGGLES - "Carnivore!" EP
A vast improvement over their previous vinyl, but still not quite... gone enough. Their sound sort of sits on a fence between garage trash and garagey pop, with the result that it's not quite raw enough for the one or catchy enough for the other thing live, but they still sound a bit reserved here (the riff-o-rama instro "Flash Flood" could certainly use a hook in it). Judging from this release, I'd venture that they might be a pretty good live band. (DD)
(Zontar Records, 445 Meigs St., Athens, GA 30601)

WOOL - "Kill the Crow/The Witch"
Heavy metal band (though they probably don't regard themselves as such) with trendy monosyllabic band name (which will soon be as passe as the adjective/noun band names of a few years ago; TREND TO WATCH is three random word band names). B side is a cover of the SONICS classic, but I don't know why they bothered. (DD)
(Bongload Records, PO Box 931538, Hollywood, CA 90093)

WOOL - "Kill the Crow/The Witch"
The A side sounds just like it could be ROCKET FROM THE CRYPT (which is pretty good in my book). I'm sick of bands doing SONICS covers but at least they do "The Witch" in their own style and it's not bad. (PC)
(Bongload Records, PO Box 931538, Hollywood, CA 90093)

WRECKING CREW - EP
This screams of its virile capacity. You know, it reeks of male. It's heavy, mean metal out of which I cannot perceive any thread of punk. (KG)
(Sonic Aggression, 253 Low St. # 263, Newburyport, MA 01950)

THE WRENS - "The Low" EP
You could swear this is a total hardcore record by the package, they even scammed the postage from a huge bogus rock conglomerate. They're roots are in the right place but their music is weak. Total flannel groove, soft little melodies, sort of FUN BOY 3, PIXIES, or later day FLOCK OF SEAGULLS. (SM)
(Dow Boy, PO Box 3305, Hoboken, NJ 07030)

YARD TRAUMA - "Oh My God!" CD
A fine send off from this now defunct L.A. band. Listening to some of these speedy, hook-filled punk blasts brings me back to their last S.F. gig at the Chameleon, which blew me away. This particular lineup was probably YARD TRAUMA's best, what with its twin guitar power and ultra-tight ensemble playing. The mix on this disc should have been less trebly and more crunchy, but this minor quibble doesn't alter the fact that they went out with a bang instead of a whimper. (JB)
(Hell Yeah, PO Box 1975, Burbank, CA 91507)

THE YOUNG FRESH FELLOWS - "Take It Like a Matador" CD
I had checked out earlier YFF records because Kurt from the FASTBACKS is in the band. I didn't like them because they were over-produced and just plain boring. This CD, recorded live in Spain, is completely the opposite. It's loud, fast, and fun. Just 2 distorted guitars, bass and drums. Very punk rock. Wish their studio records were like this. (MM)
(Impossible Records, S. Bernardo, 28013 Madrid, SPAIN)

ZE ZO ZOSE - "The Murder EP"
HELMET meets WHITE ZOMBIE at a mass murder convention! More wandering sheep lost from the flock! (SM)
(Fag B 342, 620 Park Ave, Rochester, NY 14607)

ZIPGUN- "Baltimore" LP
I always relate ZIPGUN's music to that favorite movie of mine, the one I can watch a hundred times, never bore of and never discuss with anyone because they just wouldn't understand anyway. There's just something about them. Don't ask me to pin it down. I can't and I won't. Straight-ahead guitar punk with a rhythm section very slightly off to give it something extra. Not to mention a pretty twisted album cover. Does it mean something and I'm just not getting the joke? (KC)
(eMpTy Records, PO Box 12034, Seattle, WA 98102)

V/A - "Battle Of The Garages Part 1" CD
Rerelease of the garage comps from the early 80's. I suspected even back then that in a few years a lot of this stuff would prove quite quaint and listening to it now, my prediction is pretty much spot on.Here, BEATLES,STONES,PEBBLES and cheese psychisms abound usually inferior to the originals. Granddaddies like the CHESTERFIELD KINGS, CRAWDADDYS and the MIRACLE WORKERS hold up because of their dedication to the form. Two song here do transcend the genre though: the pure pop brilliance of the VERTEBRATS and the spazz-psych of PLASTICLAND. (HD)
(Bomp, PO Box 7112, Burbank, CA 91510)

V/A - "Battle of the Garages, Part 2" CD
A CD reissue of volumes 3 and 4 of this '80's garage-rock series, centered respectively on L.A. and Europe, with bawlin' from the likes of PANDORAS, CANNIBALS, SEX MUSEUM, THEE FORGIVEN, LES THUGS, and many more. This weighs heavier on the Voxx-organ psychedelia/retro-side of things than the current 'garage" bands, and perhaps is a bit smoother around the edges. It's a good documentation, complete with impressive liner notes and info, of that scene. (KS)
(Voxx, PO Box 7112, Burbank, CA 91510)

V/A - "Chairman of the Board" CD
Interpretations of songs made famous by FRANK SINATRA made shitty by some otherwise good bands. JAWBOX, SISTER DOUBLE HAPPINESS, MIND OVER MATTER, SAMIAM, ALLOY, SCREECHING WEASEL, DOWNBYLAW and GIRLS AGAINST BOYS among many others (it was a double CD after all). Too many bands did traditional versions that were just plain boring! Stick to your originals. (OP)
(Grass Records/Dutch East)

RECORD REVIEWS

V/A - "Compulsiv For Two" EP

A four band sampler of guitar based "noise". No, not real noise like A.C. or Z'EV but the stuff that the "alternative" generation calls noise (i.e. AmRep, Sub Pop, etc.). Basically it's four rock bands with a punky edge rather than four punk bands with a rockin' edge. PITCHBLENDE and WALLEYE fill out the first side while the second side is dominated by the finer outfits, ROCKET FROM THE CRYPT and RODAN. The cover art alone is worth the price, though - absolutely brilliant! (CD)
(Compulsiv Music, 3813 North 14th St #2, Arlington, VA 22201)

V/A - "Corporate Groupings" EP

Wow. The bands just keep coming from Columbus. Four bands here. VIBRALUX do a great dreamy pop song with beautiful female vox. BLOODY DISCHARGE and CHANEL NO. 5 play some good girl punk, though both their styles are pretty unoriginal. GIRLY MACHINE *don't* have a female singer but they provide a decent uuuh... hard to describe kinda English sounding song that has really good production... Uhhhhh. (P uhhh C)
(Burnt Sienna, 207 Pohatan, Columbus, OH 43204)

V/A- " Face Bruits Defendus Vol. 5" EP

This EP is included with the French zine *Defendus Les Bruits*. The main attraction being JEFF DAHL (I assume because he's on the cover) doing a covêr of "Be My Baby". Fun to listen to in the safety of your own home, but if he ever serenaded me with it I'd laugh in his face. PLEASURE FUCKERS track "Just Like Your Mom" is loud, loud garage rock with the extra guitar that is sometimes necessary. NOZEM and BACKSIDERS tracks start a little slow, but grow on you. (KC)
(Les Bruits Defendus, 32 rue de la Lionne, 45000 Orleans, FRANCE)

V/A - "Fear of Dirt Vol I" CD

Incredible that a 66 minute/seven band CD could be boiled down to a decent one band EP. Only thing on this worth mentioning are the FUMES songs. I'd like a refund on the time I wasted listening to this. (TM)
(Mysophobic Records, 2527 W. Kennewick Ave. #192, Kennewick, WA 99336)

V/A - "Hurricane Party" EP

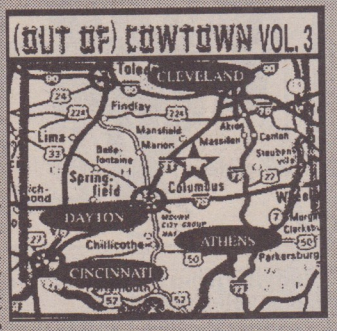
MAGGOT SANDWICH gone speed metal? (I wonder what "Sausage Eyes" sounds like now). I detect a distinct PSYCHO influence. The other 4 bands vary from straight forward melodic hardcore (BLUNTS) to jammy funk schlock (SCARIES) to the incredible surf duo of the STRICHNINES who knock out a real DICK DALE/VENTURES styled tune. A solid representation of the current Pensacola punk scene. (KS)
(KML Records)

V/A - "It's a Florida Thing You Wouldn't Understand" EP

Can't believe this slipped through without being reviewed sooner. Six Florida bands ranging from the utmost melodic and incredibly catchy likes of LAZY SUZAN to brutal hardcore soundings a la FAILURE FACE. Other bands included are TIMESCAPE ZERO, BLOODLET, SPRING, and SWEET PICKLES/MERKIN. A nice overview of contemporary Florida bands. (DM)
(Toyboy, 4103 43rd Ave., W. Brandenton, FL 34205)

V/A - "Musica Del Diablo" CD

Live tracks of all San Diego bands recorded at the Casbah in SD. Like all local comps, there's a fair amount of lackluster material including some twiddling weird wank stuff to the usual hard rock poop and a lot of "alternative" type tuneful stuff as the mainstay here. Good shit includes the ultra tight pop brilliance of DRIPTANK, the surfy hi-jinks of DEADBOLT and the lo-fi noise of TRUMAN'S WATER. Honorable mention goes to UNCLE JOE'S BIG OL' DRIVER and LUCY'S FUR COAT. The rest is pretty okay or nondescript. Includes a JOHN DOE performance as a selling point. (HD)
(Cargo Records)

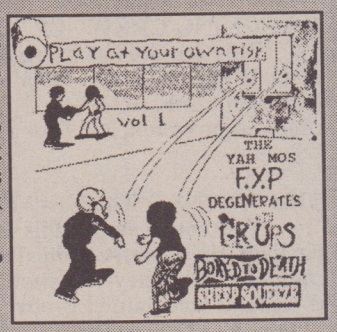


V/A - "Out of Cowtown Vol. 3" EP

If this disk (vinyl disk, fools) is any indication then this, so far, has been one cool series. I mean for Chrissake I actually got assigned a *rock&roll release this month!* APPALACHIAN DEATH RIDE clock in with the best name and most rockin', hook-choked song present, while ROBERT GRIFFIN with "Angels Don't Fly" actually know how to write a ballad that shouldn't have been left an instrumental. The ASSPONYS are a PIXIESISH lot (remember them? No? Okay, I'm old) while GUIDED BY VOICES provide the damaged hick diddy "Stabbing Star", which is what country people will be singing like when the 10th planet Nemesis throws a big meteor at us wiping out our civilization. (JD)
(Anyway Records, 118 E. Patterson, Columbus, OH 43202)

V/A - "Ox #15" EP

Mostly a collection of power-oriented emocore. The goodies are comprised of three meaty tracks contributed by BAD GENES, BIG SNIFF, and KAKTUXXE. The only disappointment for me is the tuneless meandering of the CRACKERBASH track. Comes with "Ox" zine #15, obviously. Overall, it's an appropriate record for the bald, backpack-wearing "sensitive" crowd. (CD)
(Ox, Joseph-Boismard-Weg 5, 45276 Essen, GERMANY)



V/A - "Play at Your Own Risk" EP

SHEEP SQUEEZE, BORED TO DEATH, and other equally obscure garage bands contribute to this raw, bracing collection of punk and thrash tracks; every one is listenable, and a few really kick ass. (SS)
(Recess Records, PO Box 1112, Torrance, CA 90505)

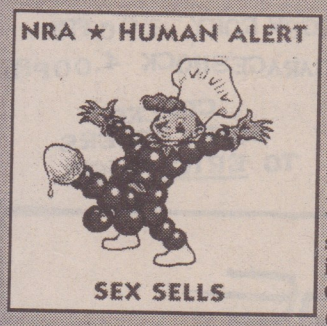
RECORD REVIEWS

V/A - "The Probe #3" 2xEP

These two EPs are included with the third issue of The Probe zine. Included on this compilation of mostly Northern Californian bands is Boston's LEGENDARY LUNCH. Their two tracks are pop guitar rock with the indie rock sound. Other tracks that stand out is LURCH's "Endocrine", a slow, droning, distorted anthem, as well as THE FUCKBOYZ "Sodomy Laws" which is punk rock and a lot of fun. (CK)
(Aaron Muentz, PO Box 5068, Pleasanton, CA 94566)

V/A - "Rumba 10" CD

Also subtitled as "A collection of fresh Finnish underground rock", don't know how underground this is, as most bands are fairly musically proficient and well produced. Ranges from the MEGA CITY 4/JAM pop-isms of AMAZING TAILS and NOWHERE (who gets their name in the punk rock trivia books by covering GREEN DAY's "Paper Lanterns") to the convoluted PRIMUS-isms of DONITS OSOMO EXPERIENCE to the neo-Seattle MOTHER GOOSE (formerly MACHINE GUN MACBETH). Standouts for me were the hooky punk grit of the DOLPHINS and the UNDERTONES-ish pop of the USHER BOYS. (HD)
(Stupido Twins, PO Box 301, 00121 Helsinki, FINLAND)



V/A - "Sex Sells" EP

So I guess this here is a record of pure beef cake as its cover features both bands members in their skivies. European underwear, eeewwww.... NRA has a cool melodic hardcore sound with vocals akin to Kevin Seconds (back when...), while HUMAN ALERT are more straightforward HC which slides into a more moshy area at times. Quite a good l'il 7". (LD)
(WRF Records, PO Box 39, 1713 2G, Obdam, The NETHERLANDS)

V/A - "Small Town Traumas" LP

Centering around the scene of the 1000 Fyrd collective in Denmark, this LP and booklet showcases the bands, 'zines and workers at the collective, which has provided at stable punk venue in Alborg for nearly eight years (with everyone from JAWBREAKER to RATTUS playing there). The bands are pretty inventive and diverse, from the industrial noise of HUNCHBACK INTERNATIONAL to the straight-ahead thrash of BACKFIRE to scathing noise of MARRIED TO A MURDERER and the haunting melodies of LILITH (and their great female vocals). Inspiring and well worth supporting.(KS)
($12 ppd: Drop Dod, Kattesundet 10, 9000 Alborg, DENMARK)

V/A- "Snakebite City Two" LP

Pretty good comp. from the U.K. of mostly unknown bands here. Stuff ranging from pop punk to punk with a few artier bands thrown in. Standout tracks include PHOBIA, PRETTY GREEN, and GLORY STRUMMERS. (RL)
(Bluefire Records, PO Box 16, Aldershot, GU12 5XY, ENGLAND)

V/A - "Sonic Hole - Gooey on the Inside" EP

This is a live 7" of grungy, raw, punk-star split between SONIC YOUTH doing "Kool Thing" on one side & HOLE doing "Teenage Whore" on the other, recorded at the Whisky-a-Go-Go. It sounds kool and rough, I like it. Sounds like you're right there, stage side, wearing a flannel *before* it was popular. Ha ha. (AI)
(Snack Cake Discs & Desserts, SWEDEN)

V/A - "Some Hearts Paid To Lie" 2xEP

Very cool English comp of female-led bands. Almost all the bands operate in a noisy indie pop bent. Very cool stuff from SKINNED TEEN who offers up short skeletal vignettes of twangy guitars, caustic gender rants and great harmony singing (CRASS meets K records meets the DELMONAS?). Some well done PASTELS/HEAVENLY type songs from COMET GAIN and also some very spunky kinetic punkpop from the MODETTES-ish PUSSYCAT TRASH. Very worthwhile. (HD)
(Wiija, 130 Talabot Rd. London W11 IJA, ENGLAND)

V/A - "Sounds to Make You Shiver" EP

This is a Halloween cover comp, received at MRR headquarters a little late, but hell, everyday is Halloween in the punk rock world. BB GUN do a crunchy version of a SIOUXIE song, LEADFOOT are trashy, punk, scary, LOAFMEISTER do a MINISTRY cover and look young enough to date RAOOL without being arrested, FLOWERS FROM A PLASTIC LID do a SAMHAIN cover (guess which one). If you like trashy, garagey stuff, this one will tempt you to howl. (AI)
(TPOS, 12 Mill Plain Rd., Danbury, CT 06811)

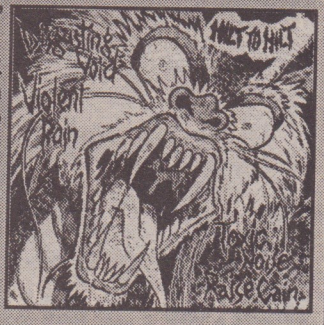
V/A - "Too Late To Kiss The Truth" EP

Four Japanese bands cover classic SNUFF tunes. Great upbeat versions of all. SNUFF, the band with a million covers getting covered? One of the bands should have done a cover of SNUFF's cover of "Blankety Blank". An endless punk mirror! (LH)
(Snuffy Smile, c/o H.G. Fact, 401 Hongoh-M 2-36-2, Yayoi-Cho. Nakano-Ku Tokyo 164, JAPAN)

V/A - "Tsuikyu Naki Michini" EP

One more notch to the count of great hardcore records from Japan, this one's another winner. BLOOD FEAST, BANISH TERROR, T.D.F., and BEYOND TAILS combine forces to produce an uncompromising hardcore record—no pop, no post—just trimmed down to the barest necessities. Kicks ass on most things I've heard this month. (TM)
(Hideyuki Okahama, Discrete Records, Ceramica II #301, 1-37 Minami-cho, 2-Chome Kokubunji-shi, Toyko 185, JAPAN)

V/A - "Yokohama City Hard Core" EP



Release after release MCR proves that just about every city in Japan rocks hard. Yokohama is no exception. Marked by the triumphant return of RAISE CAIN, this comp also features such prominent thrashers as TOXIC NOISE, VIOLENT PAIN, and DISGUSTING VOID all delivering tracks in the distinctive metal laced Japanese hc style. (NN)
(MCR Company, 157 Kamiaugu, Maizuru, Kyoto, 624 JAPAN)

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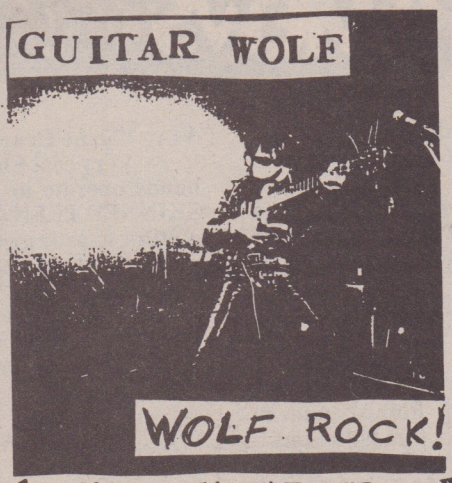

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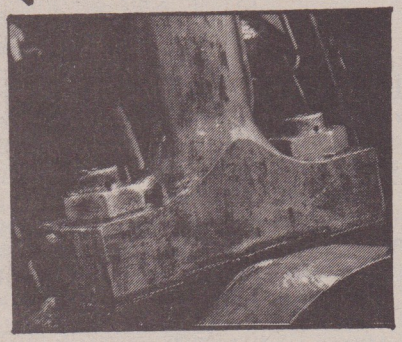

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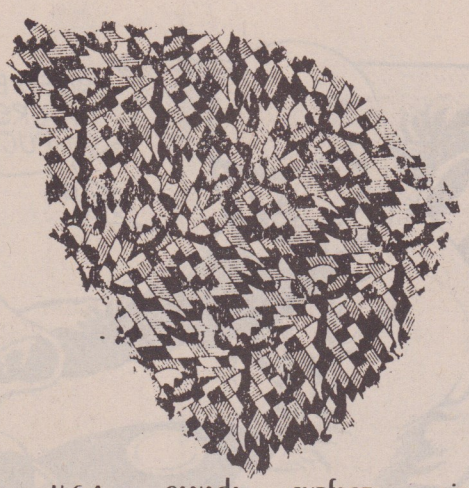

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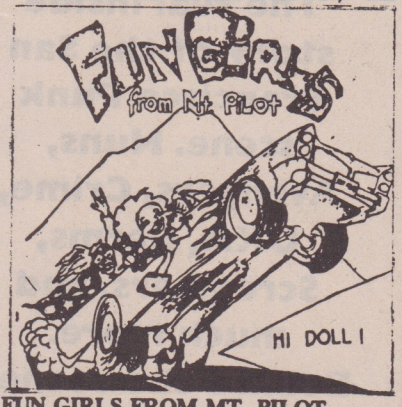

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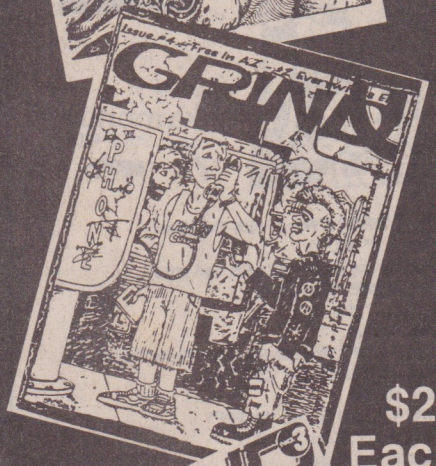

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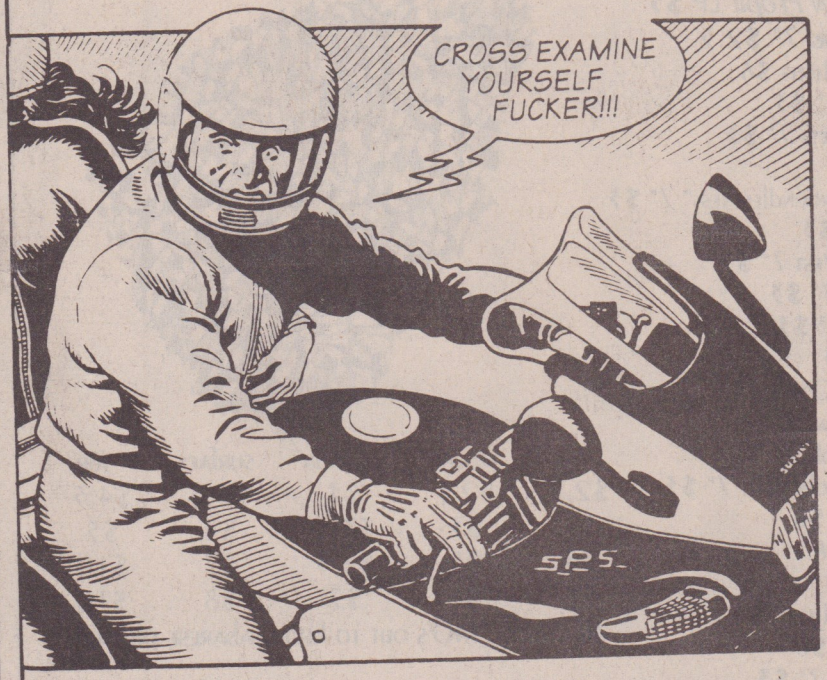

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WHAT THE CRITICS SAY

Tim Yo, MAXIMUMROCKNROLL: Recommened.

Al, Flipside: Well Done.

Dave Thompson, Alternative Press: Stark's photography captures the stark excitement of the era.

Kit Drumm, Punture: Punk '77 is a testament to a grand moment occurring in a eyeblink of history.

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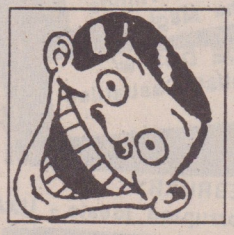

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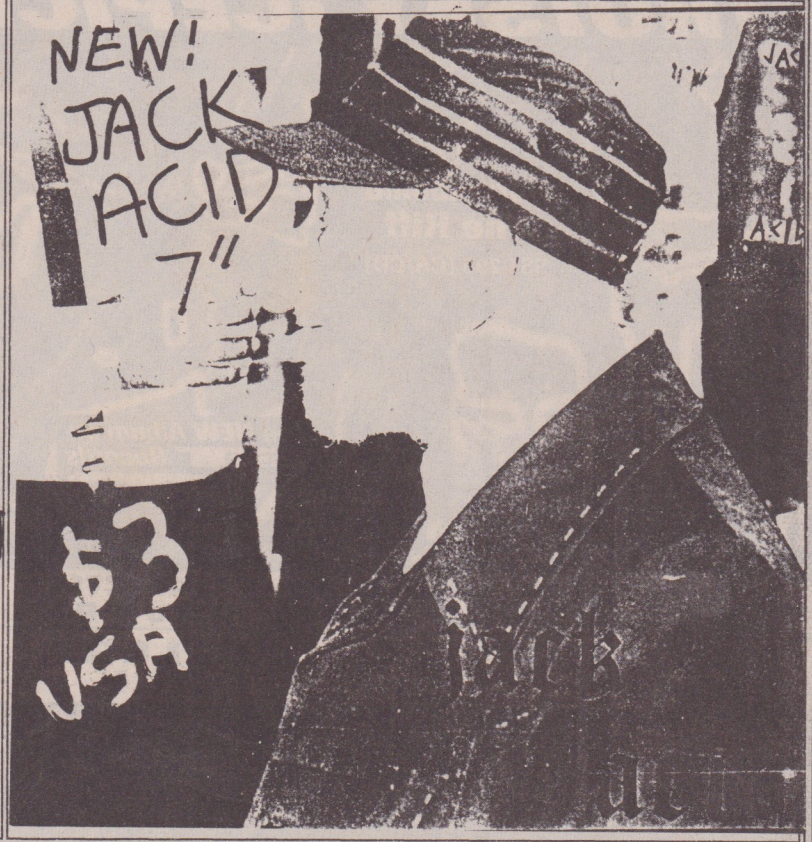

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We here at Gern B. have been distributing other labels releases for a while and are expanding that end of it. Bands/labels send a sample or call 1 (201) 265-9025 and tell us what you have. People, we carry alot of latest hardcore, punk and indie stuff from all over the U.S. and the world. Send a .29 cent stamp for the latest list and prices!

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18 Benefit for Epicenter Women's Outreach
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24/25 NO SHOWS (go lynch the Elves)
26 (5pm show) Lag Wagon • Propaghandi
Face to Face • Dartboard
31 NO SHOW

JANUARY

1 TBA (back by popular demand)
7 Rancid (back from Europe)
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Siren • Among the Things
Gift of the Magi
8 SLAP A HAM FIESTA GRANDE DOS w/
Man is the Bastard • Capitalist Casualties
Lack of Interest • Spazz
14 Jawbreaker • Indian Summer
Cop Out (Tennessee) • The Toureettes
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21 Tattle Tail Kicking Giant Pot Valiant
22 TBA (you're welcome)

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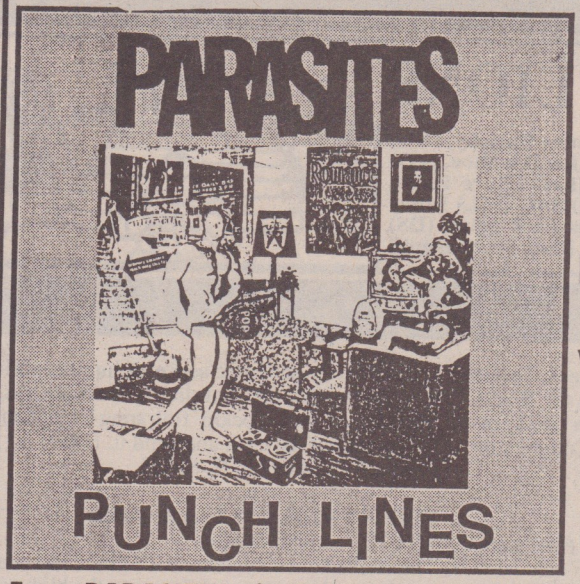

The new PARASITES album is out on CD only. We apologize to vinyl fans, but as you may know, it's become very difficult to get stores to carry vinyl. The CD has 12 cool songs, and we hope you'll like it.

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END OF THE LINE - 12"	V
SPITBOY - 12"	V
GIVE ME BACK - comp LP w/Downcast, Spitboy, Born Against, Struggle, etc...	V
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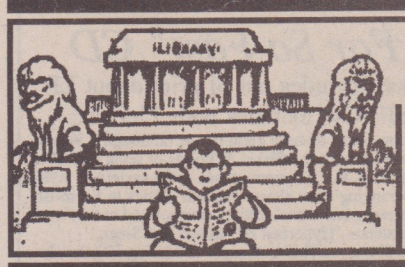
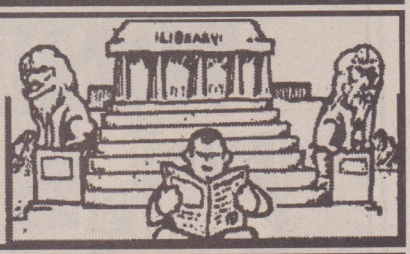
NATIVE NOD - Bread 7"	III
FINGER PRINT - 7"	III
EVERGREEN - 6 songs 12"	VI



BETWEEN THE LIONS



Reviews by: (MA) Matt Average, (SB) Suzanne Bartchy, (KC) Kim Carlyle, (CC) Carrie Crawford, (JD) Joe Donohoe, (LD) Lali Donovan, (GF) Gardner Fusuhara, (LH) Lance Hahn, (HH) Harald Hartmann, (HK) Hawk, (JX) Jux, (ML) Missy LaVallee, (TM) Timojhen Mark, (NR) Natasha Riggins, (DS) Dave Stevenson, (EW) Eric Wilson, (MW) Matt Wobensmith

AARDVARK #4 / $1 plus 2 stamps or trade
5 1/2 x 8 1/2 - copied - 56 pgs.
This is one well-done little zine here, with excellent layouts and a very readable format. Interviews with Clutch, the Fiendz and the Vindictives, as well as a Danzig pin-up page that's sure to conjure up evil spirits. Includes the standard reviews and show write-ups, all with a good sense of humor and much inspiration. This seems so DIY and grassroots that I'm surprised that it has such a pro-major label stance. Just seems weird to be doing this stuff for next to nothing when big corporations are making big bucks off our hard work. (MW)
2307 Maple Ave. / Northbrook, IL 60062

AFTERBIRTH #2 / $0.29 stamp
5 1/2 x 8 1/2 - copied - 24 pgs.
A collection of thoughts, fragments and short stories. Didn't do much for this reviewer, but aficianados of the short story genre a la "pyche subversion" could do worse than pick this up. It is free. And the editor likes Camus, which *is* cool. (SB)
PO Box 267 / Forestville, CA 95436

A-KONTRA #12-15/93 / $3.00 ppd
8 1/2 x 11 - offset - 60 pgs - Czech
This zine is hardcore punk meets hardcore anarchy. There are articles on ecology, human right issues, International Libertarian Days in Frankfurt, Germany, plus loads of stuff on Anarchism. Finally, there's an interview with Bloodline. And as always lots of neat photos. (HH)
PO Box 552 / 170 01 Prague 7 / Czech Republic

ANNOYANCE #5 / $1.00 or trade
5 1/2 x 8 1/2 - printed - 28 pgs
Bland. I don't know what to say. On one hand, it has integrity. On the other, it's boring. Shallow interviews with Yuppicide, Pounded Clown and Mind Over Matter. The record reviews are clueless! (HK)
Vasser College / Box 3092 / Poughkeepsie, NY 12601

ATTITUDE PROBLEM #15 / $3.00 ppd.
22 x 17 - newsprint - 16 pgs..
As stated by their byline, a "multipurpose nonconformist rag." One of the few free publications that gets sent to Epicenter that I always read, mostly because it has just enough attitude to be a good read. This is the "religion" issue - tons of stuff on the Waco, TX fiasco, Buddhism, assorted interviews, reviews, letters etc. etc. Good Stuff. Congrats on getting a Kinko's! (TM)
PO Box 2354 / Prescott AZ 86302

AVENUE PLAYER #4 / $1.00 ppd. (free locally)
8 1/2 x 11 - copied - 36 pgs
Nice bratty but good-natured piece of *printage* (yeah, its not a word, so what?) from Buffalo, NY. Some of the stuff herein actually approaches wit (interview with the vacationing G.G. Allin, who faked his death to take a break from his hectic schedule, the stuff on inconvenient pissing that made me laugh out loud, nobody does that). Comix reviews, accurate student economic survival tips, record reviews (can't get away from 'em) and an exposé on a coke snorting, sportscar drivin', jailbait cruisin' metalhead jerk who you probably knew. (JD)
518 Potomac Ave. / Buffalo, NY 14222

BACKDROP PAINTER #4 / 2 stamps
4 1/4 x 5 1/2 - xeroxed - 48 pgs
I really like this zine. It's the kind where you can pretty much tune out what's going on around you and lose yourself in the pages. This installment there's an amusing story on a gas station in Santa Rosa, money, a dream, drinking and vertigo, travel stories (Eureka, Reno, and LA), an article/review on author Roald Dahl and more. (MA)
PO Box 262 / Santa Rosa, CA 95402

BAD VIBE #2 / $5 ppd. US, $7 elsewhere
8 1/2 x 11 - offset - 44 pgs.
With a full-color glossy Jon Spencer poster and overall big budget looks, you'd think this was the Teen Beat of garage punk. Real clean layouts and very simple to read. I found this quite enjoyable. Reminds me of Speed Kills without the car stuff. Lots of bad attitude and a heavily sarcastic sense of humor, giving this otherwise somewhat slick zine a more trashy feel. Comes with a rockin' four song Night Kings 7", so get out the cash and send it. (MW)
Box 665 / Oakwood, IL 61858

BIKER PRIDE #4 / 2 stamps/trade
11 x 17 - copied - 10 pgs
This is all about bicycles and it's great. Excellent articles on dumpstering bike parts, the high-tech obsession in cycling, and the way bikes relate to everyday life. Also, personal writing. And punk stuff. Graphically, totally distinctive with big 11x17 (folded) pages and off-kilter photos. A model for zine excellence (except for the poetry.) (DS)
c/o New Media Club / UWM Union Box 122 / PO Box 413 / Milwaukee, WI 53201

CHEESE LOG #6 / $1 + 3 stamps
81/2 x 51/2 - copied - 56 pgs
Here's an exploratory zine from a bunch of girls who have just exited the confines of high school and are out to challenge your brain. Their views on music are very superficial, but entertaining nonetheless. (NR)
PO Box 802 / Fairport, NY 14450

COMATOAST #1 / $1.00 + stamps
5 1/2 x 8 1/2 - copied - 38 pgs
Some people live scary lives. This is a top-notch one-shot zine put out by a pair of currently dueling editrixes (one of whom is the singer from Tallow and the other who hails from Last Gasp Distribution). Very urban, very grown up, sometimes nasty, and very informative. There's a great piece on the American fascination with serial killers that's extremely well balanced, presenting a view from John Marr (of Murder can be Fun) on why he finds obscure and dark data interesting, Steve from Naked Eye Video and Hakim Bey who feels that fans of serial killers, "consumers of other people's misery," are merely "cops without power" who try to pass their lack of imagination off as irony. Great story on the SF General abscess ward, interview with Steel Pole Bathtub and NYC scene gossip round this off. (JD)
PO Box 410591 / San Francisco, CA 94141

CRIMSON GHOST #7 / $3.00 ppd
12 x 8 1/2 - offset - 56 pgs - German
This issue offers a retrospect of the best interviews over the past five years, including Steelpole Bathtub, Hard-Ons, Lemonheads, Jawbreaker, plus plenty others. There also seems to be a lot of emphasis on horror films, including an excellent interview with Hershell G. Lewis, plus an article on Peter Kurten, a German mass murderer. Also lots of reviews and ads. (HH)

Alex Klotz / Hommerschen 2 / 52511 Geilenkirchen / Germany

CRUSADE #1 / $2.00 ppd
8 1/2 x 11 - copied - 50 pgs
This is a great first zine. It has the longest interview (ever) with Daltonic, which I guess is all the rage, and a great compilation of views on what straight edge is, plus fiction and record reviews. The problems arise with "A young man's perspective on feminism." It's wonderful that he's engaging with these issues, but some perspective and sensitivity is in order. Get this and write him a long, detailed, supportive letter, because he seems like an open minded, enthusiastic guy! (CC)
David Grenier / 3202 N. Country Club #28B / Tucson, AZ 85716

DAN'S MORNING SCHEDULE #3 / 2 stamps & nice letter
81/2 x 51/2 - copied - 20 pgs
A personal zine of stories and interviews with a good sense of humor (due to the riot grrrl/p.c. boomerang effect). How's about some more? (NR)
Meriav / 31 Park Hill Terr. / Princeton Junction, NJ 08550

DIAL M #5 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 40 pgs.
There's something to be said for zines with personality. A little of the "fuck you, I do this for me" attitude this is brimming with it, and wins hands down (or hands up?) accordingly. Nothing out of the ordinary here (save a fine account of a Kiss Convention), just the "usual" reviews (record and zine), rants and opinions, delivered with style, verve and aplomb. (SB)
195b Wert Ave / Hamilton Twp, NJ 08610

DIFFERENT LIFE #1 / $2.00 ppd
6 1/2 x 5 - printed - 24 pgs - Czech
This premier issue has interviews with White Zombie, Blindfold and Seeing Red. This zine is interested mostly in human/animal rights and ecology. There are plenty of international addresses in this zine. Also comes with a political bulletin. (HH)
Roman Soumar / Topolcianska 419-10 / 412-01 Litomerice / Czech Republic

DISHWASHER #11 / $1 or trade
81/2 x 51/2 - offset - 40 pgs
If any a zine deserves an award, this one does. (Honest!) Dishwasher Pete manages to churn out this zine singlehandedly...and it's all about dishwashing. Skeptics beware, you too will be sucked in and be sudsing your dinner dishes with increased vigor. Beautiful bubble background on the pages and a lovely cover of king dish master. (NR)
PO Box 4827 / Arcata, CA 95521

DON'T SHOOT! IT'S ONLY COMICS Fall '93 / $3 ppd.
8 1/2 x 11 - offset - 48 pgs
Came with a free piece of Halloween candy and a needle. It is, in fact, only comics, and most of them don't do much for me, artistically or plotwise. On the other hand, all the artists obviously worked hard — it's not like it's total crap. My favorites were "Night of the Unhealthy Dead" and "Migraine Boy." Of interest to comix freax. (EW)
140A Harvard Ave, Box 308, Allston, MA 02134

DRAG ALLEY #1 / $1 ppd.
5 1/2 x 8 1/2 - copied - 40 pgs.
This is the zine all the Cometbus wannabes want to be. Most end up being pretentious "I'll talk about nothing but my boring life and coffee and embellish it with big words to make it sound exciting." Not Drag Alley. Hollie tells fucking great stories about her adventures train-hopping around the country, hiding, getting sick, getting caught...and lots more good stories to fill it out. Plus (at last!) a zine with great layout as well. Get this now! (ML)
PO Box 65 / Berkeley, CA 94701

DUMPSTER DIVE #7 / $2 ppd?
8 1/2 x 11 - copied - 30 pgs.
An enthusiastic zine, it seems. A lot of interviews-Vibrators, Moral Crux, Alice Donut, the Mentors, Sick of It All, Rev. Horton Heat, Supersuckers and Napalm Death. Lots of reviews. Most of these bands aren't my cup of tea, but if you like them, you'd probably like this. (ML)
PO Box 426 / Norwalk, CT 06856

EA #1 / $1.00 plus 2 stamps
7 x 8 1/2 - copied - 25 pgs
"A feminist literary journal." This is a collective effort consisting of poetry, art, short essay and reprints. The feeling is very positive and serious. It would be great to see more writing from the women involved because their sentiments are inspiring. (CC)
Marina Vishmidt / 90-11 35th Ave #3N / Jackson Heights, NY 11372

EXPOSING MIRAGE #1 / $1 plus 2 stamps
5 1/2 x 8 1/2 - printed - 44 pgs.
Personal-type zine with a heavy slant towards anarchist/animal lib stuff. Done by Jason, who used to do a zine called Bushwhacker, and this is very similar. Lots of personal opinions on taxes, birth control, media and such. Also, a great essay by a woman named Karen on the typical anarchist white male, or "A.W.M." It's a pretty vicious and occasionally hilarious attack on those self-righteous radicals who probably aren't as radical as they think they are. Don't read it unless you can laugh at your own self-importance. (MW)
22 Standard Ave. West / Warwick, RI 02893

FHS #1 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 48 pgs
If more high school students were as aware and as articulate as Phil, things would be very different! This is one very thorough rant about high school and it is sane, astute and a must read!! (CC)
Phil Deslippe / PO Box 3923 / Manchester, CT 06045-3923

FACTSHEET 5 #49 / $3.95
8 1/2 x 11 - offset - 112 pgs.
I'm sure most people are pretty familiar with this zine by now. What it is is an extensive listing and review mag of other printed matter. While I wouldn't use this zine to base my opinions off of taste-wise (after all, they're willing to review poetry - bleh). Generally speaking, it's a fantastic source for all sorts of zines, etc. etc. (LD)
PO Box 170099 / San Francisco, CA 94117-0099

FEMINIST BASEBALL #12 / $3 ppd.
about 8 x 10 - offset - 86 pgs
Vast, vast seas of reviews, mostly records but also film, books and shows. Definite anti-grunge theme. Not much else, but pretty much everything they have to say gets worked somehow into the review format. Almost no graphics except for ads. Interesting article on editor's favorite cookbook author. Many hours worth of amusing reading. "No Pope, No Barney, No Manson!" Buy. (EW)
Jeff Smith / PO Box 9609 / Seattle, WA 98109)

FORCED EXPOSURE #18 / $13.00 4 issues
8 1/2 x 11 - offset - 148 pgs
Forced Exposure, one fat maggotzine, has been around forever and has reviews that are so elitist that even I don't understand them. Contributors include Tesco Vee, Steve Albini, Gary Panter and other biggies. Interviews include a really long talk with New Zealand's long-time punk and expierimentalist Chris Knox (Enemy and the Tall Dwarves) and a really, really vapid piece on Boyd Rice "Baseball bats again! Tell me about Barbie." Some of the best damned book reviews to be seen in any zine, though. The use of adjectives like "bovine" and "holstein" in reference to horizontally-challenged Tom Hazelmeyer wasn't very fuckin' nice, Byron. (JD)
PO Box 9102 / Waltham, MA 02254

FUKTER FAXION #1 / $1 ppd.
8 1/2 x 11 - copied - 20 pgs.
New Pittsburgh zine without much happening graphically, but with plenty of sarcastic attitude and opinions about the scene, politics, mountain biking, a few show and record reviews, and mail interviews with the Bad Genes, Crackerbash and our own Mr. Livermore. Fortunately the interviewees are all articulate and interesting, because the questions asked were pretty standard. (EW)
Jeff Willow, 807 Southern Ave, Pittsburgh, PA 15211

GEE-ZUZ #10 / $2.00 ppd
8 1/2 x 11 - copied - 22 pgs.
Fellow Answer Me fans have put out a gem of a zine. A warm greeting of "not for the timid, the weak or those unable to laugh at themselves and

their festering putrid world." Sounds good so far, eh? Creative with personal insights and, dammit, a sense of humor! Includes Neurosis, New Bomb Turks, Quicksand (a little) and Jesus Christ. Highly recommendable. (SB)
297 810 W Broadway / Vancouver, BC / V5Z 4C9 / Canada

GUILT #3 / .50 ppd
5 1/2 x 8 1/2 - copied - 16 pgs
Decent read done by an intelligent person. Way too short. Personal ramblings and recipes. Could be better. (HK)
PO Box 30374 / Indianapolis, IN 46230-0374

GURLZ WITH GUNZ / $1 or trade
8 1/2 x 11 - copied - 22 pgs.
There's a lot of punk rock girl power spirit in this zine. There's a funny story about going to a rumble! Boy catching tips! Reviews! A story on school dress codes! The trauma of buying a Fugazi ticket! A work story! Kinda personal. Nice. (ML)
PO Box 1546 / Havertown, PA 19083

HALF TRUTH #16 / $2
81/2 x 11 - offset - 40 pgs
In this zine, stories and comics take precedence over the music reviews, of which there aren't too many. Ahh, what a nice change. (NR)
PO Box 931013 / Los Angeles, CA 90093-1013

HANDBOOK FOR BOYS #3 / $1.00 or trade
5 1/2 x 8 1/2 - copied - 20 pgs
This is kinda quirky—kinda silly and a "Why-are-you-doing-this?" kind-of a zine. Included was a blue book exam on Plato, Aristotle and St. Augustine. (Come on Chad, your heart isn't in your schoolwork!) Let's hope some inspiration flows his way, because some of this stuff is interesting. (CC)
Chad Miller / 1717 Miller Ave / Westlake, LA 70669

HANLEY NEWS #8 / .50 ppd
5 1/2 x 8 1/2 - copied- 23 pgs
Standard fare. Nothing new or memorable. I know a lot went into this but...Opinions and travel log. Nice pictures though. (HK)
7781 N. Avenida De Carlotta / Tucson, AZ 87704

HEADACHE #4 / $2 ppd.
5 1/2 x 8 1/2 - copied - 60 pgs.
This zine is hampered by bad layout, which made me not want to read it. If you have messy handwriting, don't do handwritten zines!!! The contents are okay—newspaper clippings, articles on non-violence, pranks, travel diary-type stuff, a letter from a U.S. congressman stating his opinion on the gays-in-the-military issue and-some local scene info, too. (ML)
Brendan / 2536 Alderney Ln / Winston-Salem, NC 27103

I, YEAST ROLL #78 / $1.50 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs..
As noted on the cover, from the makers of Dear Jesus, Sam is back. It's got everything that made Dear Jesus a good read: caustic writing with some serious insights hidden under a layer of self depreciating humor. Long Born Against tour diary, interviews with Ben Hamper, Pete of Sticks and Stones and David of Scraps/Nations on Fire. Surprising thing here was the posthumous Born Against Fan Club?? (TM)
VMFM / PO Box 12065 / Richmond VA 23241

IDIOT NATION #3 / $1 ppd
8 1/2 x 11 - copied - 16 pgs
A short little hardcore zine that does not stand out. Paint-by-numbers layouts, opinions and ints with Jawbreaker, Snapcase and Organized Pain. This has potential, but it's generic. (HK)
19730 NE 22nd Ave / N. Miami Beach, FL 33180

IN THE CORNER #10 / $1.00
8 1/2 x 7 - copied - 50 pgs.
So this is, from what I've gathered, a compilation of all the previous issues chock full of tons of stuff on just about everything you could imagine: interviews, commentary, you name it—it's probably here, and it's entertaining to read. (LD)
Angela / PO Box 3025 / Santa Rosa, CA 95402-3025

IN THE VAN...OUTTA THE VAN #1 / $1+stamps
5 1/2 x 8 1/2 - copied - 28 pgs.
Those of you who have always dreamed of roadie-ing for your favorite punk band can now read about the first-hand experiences of the fortunate souls who have done it. This is a cool idea and there are some good interviews in here (especially with Cassandra, Jawbreaker roadie extraordinaire). Also Green Day and Screeching Weasel roadie tales. It's wrapped up with some commentary on how scary the whole idea of punk rock as a commodity is. This is another keeper. (ML)
Jen Lage / 4620 Highland Ave. / Downers Grove, IL 60515

INFLAMMABLE MATERIAL #2 / $4.00 or Trade
15 x 10 - printed - 16 pgs - Italian
This zine catches the rawness of punk we all enjoy. No ads or reviews, just in depth articles, interviews and cool photos. Featured are New Bomb Turks, Naked Aggression, Adverts, Germs, Discharge and Punk Italiano 1977-81. Totally cool zine! (HH)
Luca Frazzi / Via Tasso 6 / 430 36 Fidenza (PR) / Italy

INTERMISSION #3 / $2.00 ppd
8 1/2 x 11 - offset - 48 pgs
I'd have to say, with all honesty, this is the best photo zine in existence, and sadly this may be the last. Bands featured are Heroin, Econochrist, Ressurection, John Henry West, Lifetime, Outspoken, 108, Rorschach, Hoover and hundreds more (well not that many, but close!). Also this time around, there are articles on a very personal level, and I feel really awkward about trying to describe them to you because it's presented with a really more sincere and honest approach than most I've read on the topics elsewhere, so you'll have to see for yourself, okay? The best issue so far, and hopefully not the last. (MA)
Justine De Metrick / 201 E 12th St #403 / New York, NY 10003

JABONI YOUTH #1 / 2 stamps or trade
5 1/2 x 8 1/2 - copied - 36 pgs.
Sebadoh interview, reviews, cow trading cards...kinda dull.(ML)
Alec / 9 Rockhagen Rd / Thornwood, NY 10594

MAFOUKA #2 / $1 plus 2 stamps
8 1/2 x 11 - copied - 44 pgs.
Queer punks in Philly? Yes! It warms my heart to see such a cool, inspired zine as this. I'll pretend I didn't see the Suede piece in the beginning and wholeheartedly recommend this to all you DIY punk queers out there. Includes lots of clippings, of which most are quite interesting, as well as cool personal rants on being a teenage fag and such. Down to earth, with no attitude either, so send away for it today. (MW)
Mon / 1130 W. Cheltenham Ave. / Philadelphia, PA 19126

MISTER DOG #? / $1.50 + a stamp
5 1/2 x 8 1/2 - copied - 56 pgs.
Babble with a capital fucking B. Pages and pages of travel diary stuff and a bunch of rambling that just didn't capture my attention. There's a good piece on why women should masturbate more and a weird conversation with a creep, but those are the highlights. (ML)
2508 San Gabriel #4 / Austin, TX 78705

MORAL SENSE #3 / $3.00 ppd.
5 3/4 x 8 1/4 - copied - 60 pgs
I think $3.00 is right with the stamps (or 2 I.R.C.s). This is a really attractive little zine focusing on garage rock, though I've got to say the editors are in fuckin' love with their opinions (who isn't?). It's always good to see sacred cows flayed (yes, screw TOPY), though I don't completely agree with the evisceration of Bukowski. If he's such a flagrant misogynist and hated by *all* women, why did a lady friend of mine present me with *Women* admiringly after I gave her Re-Search's *Angry Women*, and why does another girl I know want to get his face tattooed on her and why has he been married for so long? (I'm a Lawrence Durrell fan myself). Absolutely great piece on 1920s porno blues plus Man or Astro-man and many others. (JD)
29 Nipper Lane / Whitefield / Manchester M45 7RH / UK

MY LETTER TO THE WORLD #7 / 2 29¢ stamps
81/2 x 51/2 - copied - 40 pgs
Yep, it's a personal-type zine, penned by a Berkeley student who tells us of her adventures on

the road, shows she's seen, riding in the Critical Mass bike onslaught and whatever else she's been up to. Fun. (NR)
PO Box 40082 / Berkeley, CA 94704

NEWSCHOOL NEWS #11 / free w/ postage
5 /12 x 8 - copied - 20 pgs
This is a very sincere-seeming zine put out by an impressively young woman. Has letters, reviews, a long interview with Karin Gembus and a recipe for fruit dip. (LD)
RD 2 Box 53 / Landenberg, PA 19350

NO MAN'S LAND #6 / $5.00 ppd
11 x 8 1/2 - printed - 74 pgs - French
This issue is devoted to sex, with articles on censorship, sex industry workers and daily sexism on the street and at work. So you also get lots of erotic photos. There is plenty about music, too. Interviews with Powertrip, Fudgetunnel, Greenfish, Nation On Fire, No Fish On Friday and loads more. (HH)
No Control / 75 bis Rue De La Chevalerie / Bat.C, Appt. 242 / 37100 Tours 02 / France

NOTHING YOU'VE EVER HEARD OF #13 / 2 stamps or trade
5.5 x 8.5 - copied - 20 pgs
The homemade KISS envelope this arrived in gave me high expectations that were only partially sated. Cool graphic pages, and some obscure fiction were the high points. I could have done without the self indulgence and Rave defense. A mixed bag worth checking out. (DS)
1210 Anita Dr Apt 302 / Kent OH 44240

OX #15 / $5???
81/2 x 12 - offset - 80 pgs - German
Ultra-dense music zine with tons of reviews of fanzines and music, interviews (Ralf Konig on the rise again) and even recipes! This issue comes with a 7" of Crackerbash, Bad Genes, Kaktuxxe and Big Sniff. (NR)
Joachim Hiller / Postgiroamt Essen, BLZ 360 100 / 43, Konto-Nr. 4514 10-437 / Germany

PANSY SUPERZINE #7 / $1.50 ppd
5 1/2 x 8 1/2 - offset - 60 pgs.
This zine is fuckin' huge! So much so that I'm not done reading by a long shot. Mostly personal stories and a bit of fiction thrown in. I especially relate to the telemarketing stories, as this was my profession for years. Good illustrative graphics - little cartoons and a cool cover. (SB)
Ian / 48 Shattuck Sq. Box 149 / Berkeley, CA 94704

PEACHES AND HERBICIDE #4 / 2 stamps
5 1/2 x 8 1/2 - offset - 32 pgs
Okay, I'm going to cut to the chase: this zine *rules*! Cheesy expression, but it's true. Great layouts, great content and a lot of heart. Seriously, I can't stress it enough. There's a story on a near fight with some football thugs, "desperation snacks," Star Wars, society's beauty standards, "The Punkest Girl In School" (I could totally identify with this one), travel stories, an article on how to silk screen (vital!), a conversation with John Henry West and much more. This is the kind of zine to read and re-read. This is the definition of a great zine. Zine of the year!!! (MA)
926 Dacian Ave / Apt #305 / Durham, NC 27701

THE PENIS BOX #1 / 3 stamps or trade a jigsaw puzzle in a box
Yes folks, just like it sez: a zine in the form of a jigsaw puzzle! *Fun, exciting, innovative!* Unfortunately, I couldn't be bothered with putting it together cuz I'm really sick right now, but that's another story. Since the editor wanted an open-minded reviewer, I'm happy to report that my boyfriend had several fun moments making me laugh by putting his penis in the box that comes with the jigsaw puzzle. So we found a use for it, and I'm sure you will too. (SB)
Bob / PO Box 21040 / Flagstaff, AZ 86011

PHALANX #4 / .50 or trade
5 1/2 x 8 1/2 - copied - 16 pgs
Not much here. It's honest, but boring. Ten minute read. Reviews, int. with Zoinks and opinion. (HK)
2390 Tripp Dr. #9 / Reno, NV 89512

THE PROBE #3 / $6.00 ppd.
8 1/2 x 11 - offset (glossy cover) - 56 pgs
It looks like somebody from 'Frisco finally decided to put out a local music zine instead of starting a shitty band to do KISS covers. Actually, this zine has been around for a while, but this ish is cleaner than National Geographic and got about as many nekkid pictures. Speaking of which Aaron, who puts this out, has got a real strong sense of sex positivity mingled with beer positivity with fuck advice from Lisa Suckdog and comprehensive *fucking* rundowns on every punk rock show in the last three months. Also, profiles on a shitload of punk record labels. Suzanne Bartchy's on the cover and - *wow* - on the back too! Was she embarrassed when I mentioned I read this! Comes with compilation 7" including the Fuckboyz. (JD)
Aaron Muentz / PO Box 5086 / Pleasanton, CA 94566

PROTOTYPE #8 / $2.00 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs..
Think everyone I know was interested in the Subgenius for a bit - glad most people made it to the other side as well. This has bits about "Bob," tons of zine reviews, a few music reviews and interviews with people like William Gibson. (TM)
79 Waterloo Road / Dublin 4 / Ireland

PSYCHO THERAPY #18 / $1.00
5 1/2 x 11 - copied - 32 pgs.
Filled with nine million articles on trash day, how lines suck, school, backpacking, punk rock and art. "There's no problem too big, there's no problem too small, there's no problem a high-powered rifle can't solve." Heh heh heh. (LD)
PO Box 21643 / Milwaukee, WI 53221

PUDCHAIN #5 / $1.50 ppd.
8 1/2 x 11 - offset - 20 pgs
Interviews with Clay and some guy who owns a record store. Columns attacking religion, some reviews and sensitive poetry. And, like they say on the cover, not much else. (EW)
Plastic Fork / 1107 Severnview Dr / Crownsville MD 21032

PURE FILTH #12 / $2.00 ppd.
8 1/2 x 11 - copied - 15 pgs.
Sadly enough, this is the last issue of this gem. Aside from the obvious fact that it wants to be MRR, this is a grimy little zine centered around garage rock 'n roll with one hell of a bad attitude. Interview with the Statics and pieces on the Trashwomen and the Spoiled Brats. Those of you who discovered garage rock through Mudhoney or glossy magazines will be very disappointed. This has a 100 percent underground attitude when it comes to music, and doesn't seem to give a shit about what anybody thinks of it. Way cool. (MW)
3615 Mission St. / San Francisco, CA 94110

THE RACEMIXER #4 / $12 year sub
8 1/2 x 11 - offset - 22 pgs
Sort of your standard anti-racist mag/zine with a grassroots feel, though upon reading it, it is quite liberal. Some interesting articles on white collar racists in Germany and a "What Is Fascism?" primer, but overall it leaves a little bit to be desired, almost like it's lacking some passion, even though it's "impassioned." Know what I mean? (CC)
458 Blair Blvd / Eugene, OR 97402

ROCK 'N' ROLL DIVORCE #2 / $2 ppd.
5 1/2 x 8 1/2 - copied - 36 pgs.
All your basic fanzine stuff. Reviews, interviews and some bad art. Some really bad art, actually. Pretty good interviews with Cosmic Psychos and Bored!. Easy to read and pretty straight forward. (LH)
Kelvin Craig / 18 Rhonda Ave, / Willetton, WA 6155 / Australia

SATANIC TOASTERS/ WHITE BREAD / $1.50
8 1/2 x 11 - copied - 76 pgs.
I know that my life is dull. That's why I choose not to print a zine of the tedious details of my daily existence. Diaries are supposed to be private, remember? Anyways, this zine is totally self indulgent and self absorbed. The editors interview themselves, write about themselves AND print excerpts from their journals. Yawn. Even worse, the last page is an article entitled "Confessions of a Lesbian," about how one of the editors (male) is "enamoured by the female race." Duh. Read Websters, dude, only girls can be lesbians! Get a clue. (ML)
RPO 4601 / PO Box 4601 / New Brunswick, NJ 08903-5063

SCUM #2 / $4 ppd.
8 1/2 x 11 - copied - 54 pgs
A big mess of stuff with punky-sloppy layout, lots of graphics, reprinted political info and rants. The cool thing about this zine is how it brings together the hardcore anarchist and "drink lots

and fuck shit up" schools of punk. Includes good interviews with, among others, Psycho, Yuppicide, Caustic Soda, Johnny Peebucks and Dogma Mundista, all of whom are also represented on the 90-minute tape that comes with the zine. Good job. (EW)
PO Box 7051 / Jupiter, FL 33468-7051

SHARK #3 / $3.00 ppd
8 1/2 x 11 - copied - 32 pgs
A good zine with lots of interviews. The interviews are funny, but he could have probed further before the next question. This is English, but he sure is into U.S. bands. He should use less paper and both sides of it. Ints. with Chokehold, Yuppicide, 1.6 Band, Lincoln, Rorschach, Voorhees, Spirit Of Youth, 24 Ideas and Blindfold. (HK)
Andy / Chris M. / 111 Galy Hill Rd / Fleet, Hants / GU13 0RX / UK

THE SKILLS OF DEFENSIVE DRIVING #7 / $2.50
81/2 x 12 - copied - 30 pgs
(Okay, this is really free, but air mail is so expensive, anyone other than Australians should be nice and send some $$.)The theme of the issue is dating (amusing stories about and how to), but there are also interviews with bands and reviews. (NR)
PO Box 394 / 22 Central Avenue / Manly NSW 2095 / Australia

SKIM LIZARD #3 / $2 ppd.
various page sizes 8 1/2 x 11 and under - offset - 44 pgs
Art. The journal of the Puppy Toss Art Weird Collective. Yes, it's art, it's from Berkeley and it's weird. Very well done comic stories, mostly relating to serial killers, interspersed with artsy/political commentary. Very interesting and visually appealing. (EW)
PO Box 9849 / Berkeley, CA 94709

SLANTED #1 / $1.00 ppd
8 1/2 x 11 - printed - 23 pgs
All about my hometown of Washington, D.C., and it still bored me. It shows potential, but he just got into punk and DC music so it comes off naive. Ints with Geoff Turner and Charles Bennington of WGNS and and Guy of Fugazi. Also has fiction and reviews. (HK)
5012 Cloister Dr. / N. Bethesda, MD 20852

SLINGSHOT #50 / $1 ppd or write for a deal
newspaper
Latest issue of this anti-authoritarian newspaper. For anyone wanting to become involved in radical projects, this is an excellent place to start. Most of the news and analysis is activist-based, centered on the Bay Area, though it does have a wider interest and resonance. Excellent, informative pieces on Food Not Bombs, Homes Not Jails, the Matrix Program (a massive police mobilization against homeless people in particular and poverty in general, designed to criminalize and marginalize those elements deemed to tarnish "One Neat City"), the vetoing of the Needle Exchange Bill, etc. Includes, too, a fine couple of pages of comment on the ever-popular and controversial topics that are sex, porn, and relationships. (SB)
700 Eshleman Hall / Berkeley, CA 94720

SLUG & LETTUCE #32 / $0.29 stamp/donation
newspaper
The newest issue of S&L, and what a great project. As always, excellent photos, tips on energy efficiency, a columns section, fanzine reviews, a sectionalized classifieds section and records reviews. And as always, my personal favorite is the "some thoughts" by editor Chris Boarts—intelligent and critical. (SB)
PO Box 2067 / Peter Stuy. Stn / New York, NY 10009

SNAKE EYES #3 / $2.00 ppd
8 1/2 x 11 - copied - 34 pgs
This definitely isn't your typical straight-edge fanzine. Where most zines of this genre are too caught up in trying to prove how hard they are, this one takes an honest, heart-felt approach. Words on positive outlooks as opposed to "fear of tomorrow," Earth Crisis, plus interviews with Mean Season, Consequence Records, a reprint of a No For An Answer interview, along with photos and reviews. Carry on. (MA)
Brian Lund / 915 W. Wisconsin Ave #1822 / Milwaukee, WI 53233

SODA JERK #1 / two stamps or trade
5 1/2 x 8 1/2 - copied - 24 pgs.
Small zine with an interview with F.Y.P. and standard zine ramblings about things such as TV, Degrassi High and not much else. Pretty sparse. (ML)
6510 Specht Ave. / Bell Gardens, CA 90201-3042

STEADY DIET #5 / $3 ppd
5.5 x 8.5 - copied - 48 pgs
Bolt Thrower. Dwarves. Supersuckers. Horton Heat. God Machine. Anathema. Circus Lupus. Lung Fish. Spitboy. Reviews. Scholarly Article about Architecture (no kidding). Duh. (DS)
24 Hopyard Lane / B98 0JH / England

STIFLED #1 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 50 pgs
This is really neat. Her motivation for doing it seems really sincere and it's that sincerity that is noticeable throughout. There's a silly interview with Born Against, record reviews, thoughts on Riot Grrl, straight edge and person reflections. The contributions are great except the "funny" thing on serial killers - what?? I am eager to see the next issue! (CC)
Jocelyn Rousseau / 215 Elmore Ave / Woonsocket, RI 02895

STY ZINE #15 / .25 and stamp or trade
4 1/2 x 7 - copied - 38 pgs
A well-written, mostly personal zine. It reads back to front, which confused dumb old me. Recipes, reviews, and opinion. Can I say that it has potential when it's #15? (HK)
300 N. Bryan / Bloomington, IN / 47408

SUCK DON'T BLOW #2 / $2.00 ppd.
7 x 8 1/2 - copied - 36 pgs.
Doesn't blow, or at least I don't think so. More of a "queer zine" than a punk one, which may put you off if that's what you were expecting. Very campy with a focus on pop culture and alternative rock hunks, with the occasional rant or bitchy editorial ("Why the Castro Sucks"). Comparable to our own local zine Tantrum only not as focused. Not a bad zine at all, but lacks the immediacy and inspiration that I like in my favorite queer zines. You may think differently so give it a try. (MW)
PO Box 170214 / San Francisco, CA 94117

SUPERDOPE #6 / $3.00 ppd
11 x 8 1/2 - offset - 56 pgs
This issue has plenty of interview: Come, Dadamah, High Rise, Don Howland and Jeff Evans. Also has plenty of reviews, cool pictures and ads. Definitely a progressive music zine. (HH)
520 Frederick St. Box 33 / San Francisco, CA 94117

TATTERFROCK #5 / $1.00 ppd.
5 1/2 x 8 1/2 - copied - 42 pgs
I hate zines like this. It's all hand written in a not always legible script (some people should not be exposed to Cometbus). The tirades are whiny and negative with no redeeming wit or insight (and they're P.C.), and the targets are predictable: jocks and organized religions. A lot of humorless high school angst but, then again, you've got to get it out somehow. (JD)
PO Box 593 / Grand Haven, MI 49417

10 THINGS JESUS WANTS #666 / $1.50 ppd.
8 1/2 x 11 - offset - 28 pgs..
Another issue from one of the better Northwest zines. Tons of interviews: New Bomb Turks, Sinister Six, 7 Year Bitch, Zeke, etc. Filled out by the standards—editorials (Dan's is especially good), record / zine reviews, etc. etc. (TM)
1407 NE 45th Street #17 / Seattle, WA 98105

FANZINE REVIEWS

THORA-ZINE #3 / $3.00 ppd
8 1/2 x 11 - offset - 88 pgs
Very slick and corporate. Kind of a Flipside Jr. with an emphasis on the Houston area. Slacker college rock reviews, news, comics, interviews etc. They also threw in a little hip-hop culture for that extra-hip feel. Glossy cover and attitude—not punk at all, even though they say they are. Nice low price too! Ints with Cop Shoot Cop, The Pharcyde, NoFX, The Goats, Helmet, Ed Hall, GG Allin and artist James Koehnline. Alternative to what? (HK)
Box 571562 / Houston, TX 77257

TURNING THE TIDE Vol 6 #5-6 / $2.00 ppd
17 x 12 - newsprint - 19 pgs
A comprehensive guide to anti-racist activism, research and education. Hate-crime update, police racism and lots of informative and well-written articles. A must for activists and the like. (HK)
PO Box 1990 / Burbank, CA 91507-1990

UGLY AMERICAN #8 / $4 ppd.
8 1/2 x 11 - copied - 70 pgs
Drugs. Alcohol. Porn. Punkrock. Sarcasm. These are the foundations of the UA worldview. Lots of funny reviews and a few thought-provoking ones. Cop Shoot Cop and Pain Teens tour diaries. Almost no graphics at all. If you like 3 or 4 of those 5 things, you'll probably like this. (EW)
PO Box 1112 / Ocean City, NJ 08226

UNDERESTIMATE/BETWEEN PIT & PEDESTAL / 2 stamps
5 1/2 x 8 1/2 - copied - 40 pgs.
Split issue of these two zines' last efforts. Quite a variety of stuff in this. Has a fun, humorous edge with ponderings of Scooby Doo, a parody of "Waiting for Gidot" and a barber review. Lotsa personal bits on their different encounters in life in a journal-like form. Also, nice poetry pieces and an excellent interview with Cyclone Publications. Not too bad. Try it out! (KC)
c/o Rebecca Fimla / 49 N. Stone Ave. / La Grange, IL 60525

VALUE OF STRENGTH #1 / $4.00 ppd
8 1/2 x 12 - copied - 52 pgs
Another fine European straight-edge zine! I can't get enough! Articles on capitalism and racism, feeling helpless and a huge Italian scene report. On the musical end, there are interviews with Man Lifting Banner, Feeding The Fire, Shortsight, Onward, Ironside and Inner Circle. With a line up like this I was totally blown away. Definitely a great way to start off a new zine. Recommended. (MA)
Jean-Paul Frijns / Kloosterstraat 53 / 6369 AB Simpleveld / Holland

VERA KRANT #21 / $3.00 ppd
5 1/2 x 8 1/2 - offset - 32 pgs
Yet another installment of this *very* consistent European zine, not to mention the most colorful. This issue has the Meanies, Devil Dogs, A-Bones, Unsane and a ton of reviews. If only I could read Dutch... (MA)
JC Vera / Oosterstraat 44 / 9711 NV Groningen / Netherlands

WAITER, THERE'S A CONSPIRACY IN MY SOUP #1 / $4 ppd
8.5 x 11 - copied - 60 pgs
There's too much in here to do justice to in this short review. Conspiracy manages to avoid the usual zine stereotypes and emerges with something unique and cool. It will take you many readings to take it all in: Kennedy assassination, suburban angst, what is punk, tons of bizarre clippings and rants. Graphically, the chaos layouts actually work - there are some beautiful pages. Also included are excellent and weird little inserts between almost all the pages - my favorites were the Safeway job rejection letter and the safety pin "77-style punk outfit." Yes. (DS)
Sue deNime / 3185 Kilmer St / Port Coquitlam BC / V3B 3K2 / Canada

WILD HONEY PIE #8 / $0.50
5 1/2 x 8 1/2 - copied - 24 pgs.
Very enjoyable mix of personal thoughts and opinions. Fairly short yet intelligent commentary and snippets, all served up with a healthy dose of attitude and irreverence. Even the one poem herein is good! Includes bits and pieces on Riot Grrrrl, girl bands, hassles at high school (from being patronized in a woodwork class to threatened expulsion for not standing for the national anthem), female genital mutilation and dieting/eating disorders. Well worth writing away for. (SB)
Kristy Chan / 922 NE 17th St. / Cape Coral, FL 33909-5355

YELLOGIRL / $1 plus 2 stamps or trade
8 1/2 x 11 - copied - 38 pgs.
A wonderful zine that captured my heart. Feminist and personal edge. Good interviews with Nevertheless, Steel Pole Bathtub and a very cool one with Ashes. Also contains a well-written article on abortion and good talks with a battered women's shelter worker and one with a guy in the army. Layout is excellent and overall this zine is highly recommended. The only this that disturbed me was an article that I found placed the responsibility of the cause and prevention of rape on women. (KC)
213 Chestnut Hill Ave. #1 / Brighton, MA 02135

MORE LISTINGS

CHUMP #1 / S.A.S.E. or I.R.C.
Done by the person behind Moo Cow. Trade list, story, reviews and reviews of the ten most underrated records.
38 Larch Circle / Belmont, MA 02178

CONTAMI-NATION #4 / $1.00 or 3 stamps
Jesus H. Christ, this is a mess. Opinions, clippings, comics, poetry, etc.
PO Box 16 / Shutesbury, MA 01072

DIAPERS #1 / 1 stamp
Diesel Queens, a New York story, classifieds, and a quick interview with Plainfield.
Jeff Mitchum / PO Box 127 / Dayton, OH 45401

GELATINOUS AGAR #1 / 1 stamp
Fuck, this is a mess. Clippings, thrift store reviews, opinions, etc.
400 Glendale Rd / Apt B20 / Havertown, PA 19083

GUMBALLS #14 / stamp or trade
Different size. Personal thoughts, reviews, Whatever interview, clipping on UFOs and a poem.
2014 Douglas Ave / Clearwater, FL 34615 - 1113

IMPRESS YOUR FRIENDS #1 / 1 I.R.C. and a submission
Four-page zine kind of thang focused on the world of mini-comics. Reviews, great graphics and a contact list. Put together by the person behind Misery and Vomit.
PO Box 42033 / Montreal, PQ / H2W 2T3 / Canada

IT RAD LIHR #24 / 1 stamp
News on the happenings in Norman, OK music scene, clippings, reviews and a stupid-as-fuck article on animal rights.
PO Box 1534 / Norman, OK 73070

KICK HIS GONG #1 / 1 stamp
Clippings, reviews and some random writings.
PO Box 891212 / Oklahoma City, OK 73189 - 1212

KITSCH #4 / $1.00 ppd
Interviews with Down, Kill Devil Hill, reviews, photos and a fucking chaotic layout.
261 Milford St / East Lansing, MI 48823

LIPON #2 / 2 stamps
Reviews, discussion with T. Christian Jacobson and various writings.
Rt. 2 Box 290 / Bloomer, WI 54724

LUTZ AMALGAMATION #1 / $1.00 or trade
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Chris A / PO Box 356 / Lutz, FL 333549-9998

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3840 S.E. Powell Blvd #43 / Portland, OR 97202

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John Kale Jr / 1318 Maryland Dr / Ladson, SC 29456-4839

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Sarah / RD 2 Box 53 / Landenberg, PA 19350

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Catalog of underground comics.
PO Box 9849 / Berkeley, CA 94709

RATS AND CHEESE #4 / 3 stamps
The Guilt, Undead, Jerry Only, article on '60s punk, a skull and three rats...
850 Mapleview Ave / Richmond, VA 23294

RUINS CAFE #4 / $1.00 ppd
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PO Box 3162 / Montebello, CA 90640

SEMEN LICE #3 / 2 stamps
Growing with each issue. Interviews with Bloody Discharge (what a name!!), a tattoo artist, articles, comics, clippings and more.
Vern & Ethyl / PO Box 15 / Ft. Thomas, KY 41075

SOUNDVIEWS #26 / $1.50 ppd
Piss Factory, Mother Head Bug, Onyx, Gloo Girls, etc.
96 Henry St / Suite 5W / Brooklyn, NY 11201

SPERM SELL #4 / 1 stamp
A beer poll, reviews, Blanks 77, photos, opinions.
440 Whitman #51 / Goleta, CA 93117

STATIC #2 / 2 stamps
Reviews, clippings and Paul Weinman poetry (the torture never stops does it!?).
PO Box 41384 / Memphis, TN 38174

STINKFACE #4 / $1.50 ppd
Interviews with Inside Out, The Mentors, Love Battery, a look at B-videos and a plethora of reviews.
14610 Borgman / Oak Park, MI 48237

TERMINAL #2 / 2 stamps
The Seeds, B-movie reviews, article on sex, Charles Burns, and clippings.
638 Norwood St / Spartanburh, SC 29302

THIEVES AND PROSTITUTES #9 / 2 stamps
More bullshit from this Christian rag. The Crucified, Crash Dog, Ikthus, etc. Hey, if MRR is so bad then why do you continue to send this to us? I'm too late for saving.
5006 SW 123rd Ave / Cooper City, FL 33026

13 YR OLD WHO LISTENS TO SKREWDRIVER BECOMES NAZI #1 / 1 stamp
You know, this is probablly the lamest piece of shit I've ever read.
Vickie / 2605 Vine St #3 / Cincinnati, OH 45219

YIKES #1 / **GEEK** #2 / 2 stamps
Split issue suckah!! The Geek side: art damaged stuff. The Yikes side or half: clippings, opinions, dogs having sex with a blow up doll, info on hemp, etc.
Jimmy / 41 Inglewood Dr / Hampton, VA 23666

SIMBA

ZINE OF THE MONTH

Okay, I don't really know where to begin in describing Simba to you, so just stick with me as I make an attempt... Okay, the earlier issues focused on music as well as personal feelings, experiences, social issues and politics, but with #4, the focus on music took a back seat to all the articles of more important, relevant subjects of life to life, and I feel that these later issues have had more of an impact. After reading each issue I've actually come away having learned something and gaining insight into something I may not have considered before. Now that's not a bad thing at all, is it?
-M.Avrg

MRR: What was your motivation for starting the zine?
Vique: Just to express my ideas and thoughts and to communicate with other people, really.

MRR: Why did you start a zine as opposed to starting a band?
Vique: Because I'm tone deaf (laughter). I can't sing. I can't play any instruments. I don't think that many bands, nowadays, change people's opinions or make them think very much at all. Bands lyrics aren't as overt as they used to be, they're usually obscure references. You don't change people's political opinions or make them think about sexism or racism or anything by doing a band in most cases now.

MRR: Where does the name *Simba* come from?
Vique: Well, I'm a Leo and I collect lions, and 'simba' is Swahili for 'lion', and 'lioness'; it's a term used for both genders, which I thought was cool. I went to a library and looked up 'lion' and 'lioness' in loads of different languages, and I thought Swahili was a cool language as well.

MRR: What is the basic message, if there is any, that you're trying to get across to the reader?
Vique: I don't think there is a basic message to the whole zine. I think that each article or each small article has its own message or meaning that it's trying to convey. Although, the whole zine comes from a very far left feminist perspective.

MRR: In what way has doing the zine affected your life?
Vique: My life is completely different. I get like 5 letters a day, and I communicate with so many people and I've met so many people. It's made me more confident than I used to be because of the positive feedback I've gotten from it. And it's really made me grow as person just from really feeling I'm contributing something to the scene, and affecting other people's lives. It makes me feel like I'm actually doing something worthwhile and I get a sense of satisfaction from it.

MRR: What are your future plans?
Vique: To get them out less frequently, to make them better. I think I made the mistake at the start trying to get them out every two months and I think they lack quality because of that and I don't want to do that in the future. In the long term future I want to be a writer. I want to be able to write a chapter of a book rather than 4 pages for a zine article, and I think that should be my limit of lengths at the moment and I want to be able to extend that

For ordering *Simba* in the US write to: Anne Rooks/ Box #950 McIntosh Student Center/ 3001 Broadway/ New York, NY 10627-5598 or you can get in touch with Vique personally at 20 Brangwyn Way/ Brighton, Sussex / BN1 8XA / England.

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hys-te-ri-a /histir'ē-ə/ [<Gk hystera womb] n.1 nervous affection characterized by excessive emotional excitement with lack of control, as in fits of laughter and weeping; 2 any outbreak of wild excitement

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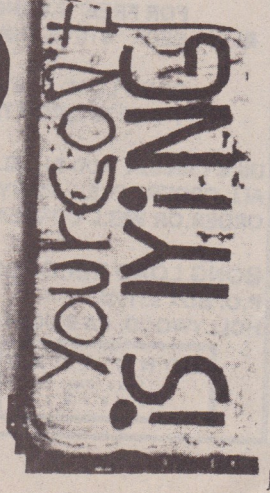

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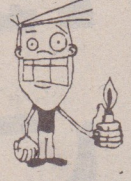

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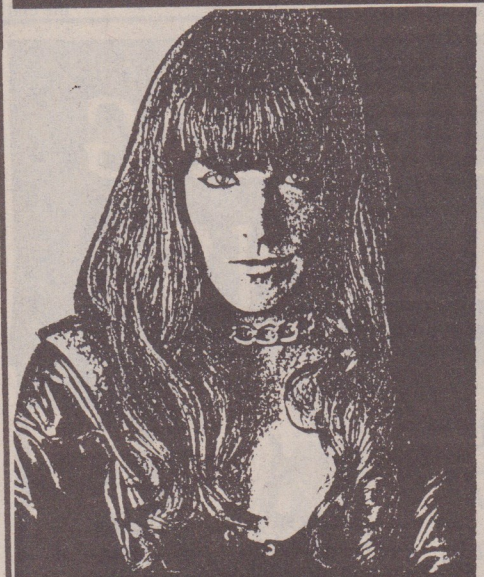

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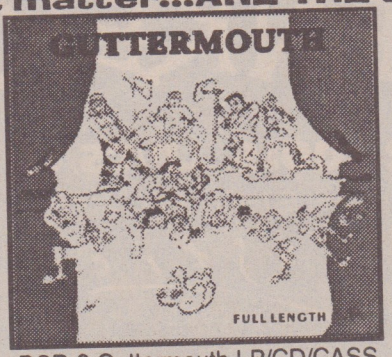

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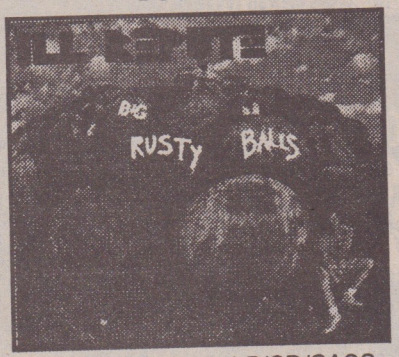

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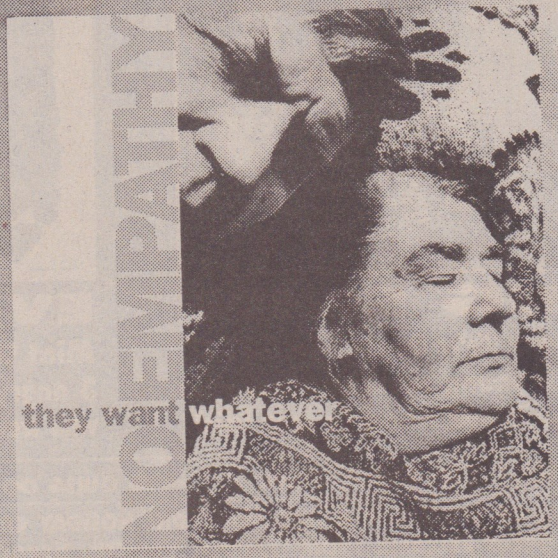

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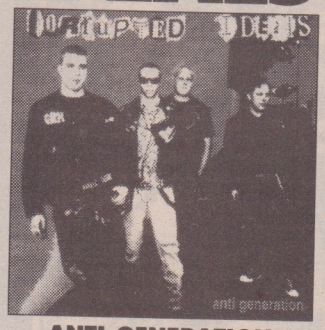

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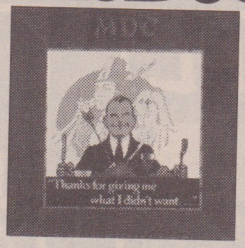

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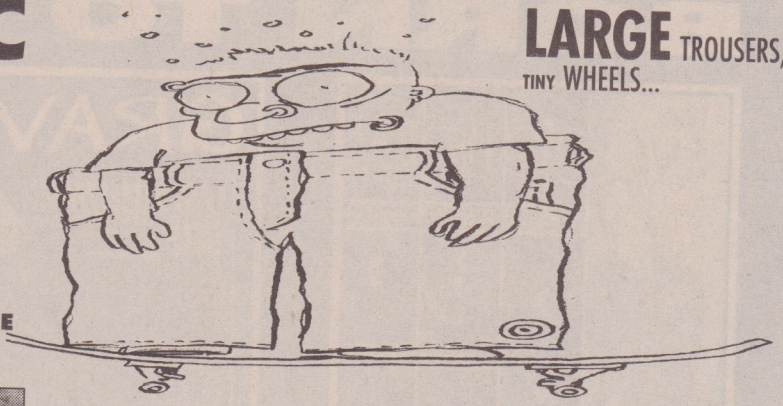

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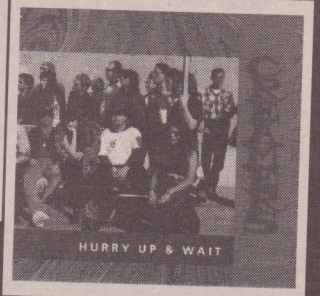

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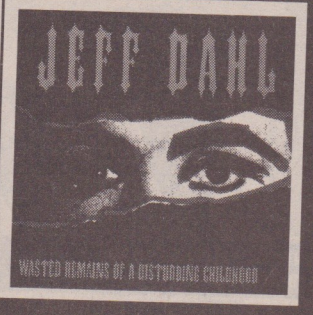
51127-2



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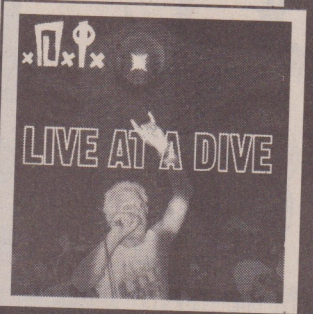
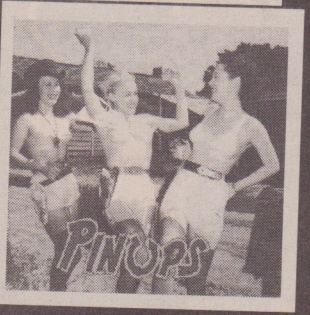
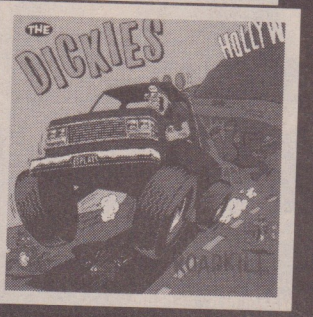


PINUPS-Starring Tony Adolescent and Rikk Agnew
51106-2



DICKIES-Roadkill
51149-2



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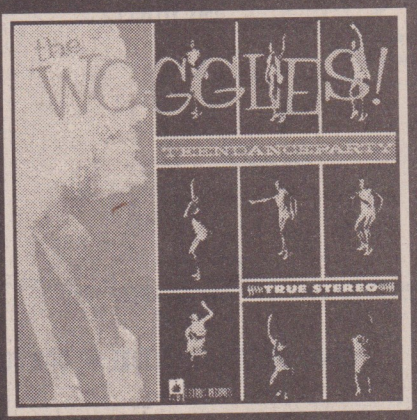

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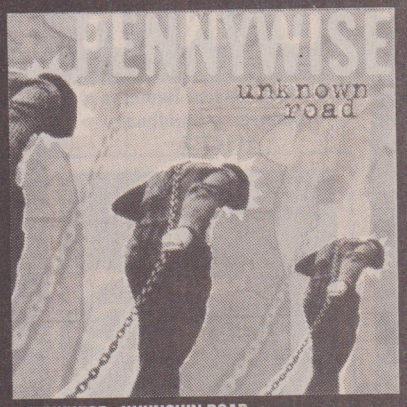

PENNYWISE · UNKNOWN ROAD
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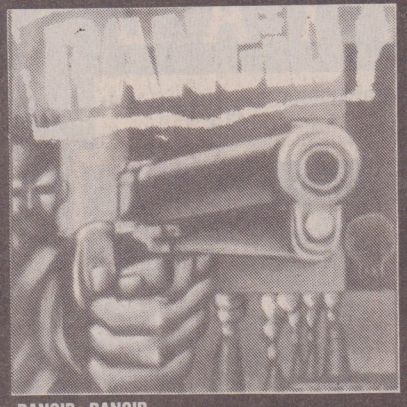
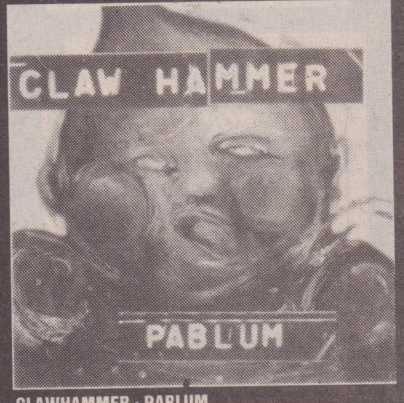


RANCID · RANCID
86428 LP/CD/CS



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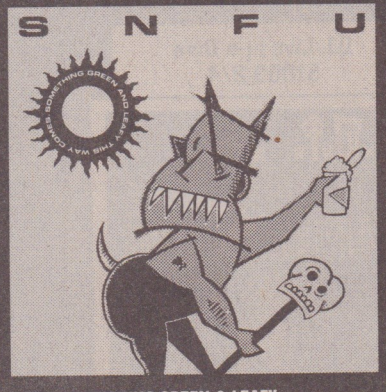
86424 LP/CD/CS



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EPITAPH

CLASSIFIEDS

RARE PUNK RECORDS. CD's, tapes, shirts, stickers and buttons at reasonable prices! The best in new and old from: Vice Squad, Blitz, Subhumans, Conflict, Misfits, Social Distortion, Dickies, Bad Religion, and hundreds more. Send two stamps for huge 10 page catalog to - Dr. Strange, PO Box 7000-117 Alta Loma, CA 91701. If we don't have what you want, we'll steal it.

BOOTLEG old sXe t-shirts. They look better than originals. All shirts were bootlegged in Europe by Recession Records, not by me. Bold grey/green-blue/yellow, Brotherhood "Fuck Racism" blue, Judge "Bringin it Down" blue/longsleeve, Drug Free Youth - 2 desins short sleeve, hooded sweatshirt, Step Forward - write to Michael Nagy / 1840 Rhodes, Apt. 469 / Kent, OH 44240.

RARE 7" & 12" Hardcore & Punk Rock Sale! Low prices! NJ Hardcore bands like, P.E.D., Sticks & Stones & Wretched Ones. Judas Bullethead - "Cold Sore" ep. AmRep label, noise bands. Send $1.00 for large set sale list, and future mailings. Prices cut on many items! Tim Welsh, 24 West Amherst St., East Brunswick, NJ 08816.

BOOTLEG SHIRTS C.O.S. "Has The Edge" white or "True til Death" white Cripled Youth - "Join The Fight: white, Wide Awake - "When Shit Goes Down In Words" red, YOT "We're Not In This Alone" white, Tour 89-white, "Break Down The Walls" Wishingwell-white, sweatshirt-blue or red xxl - "Break Down The Walls" design. Write to Michael Nagy / 1840 Rhodes, Apt. 469 / Kent, OH 44240.

24 YEAR OLD PETITE eclectic girl seeks correspondence, friendship and maybe more (2). Likes gothic, John Waters films, lunchboxes, clubbing, shows, and so on... Write Hilary Washburn / Apt. 1, 213 Chestnut Hill Ave. / Brighton, MA 02135.

OUT NOW!!! Resist / Cluster Bomb Unit split flexi. six songs of brutal hardcore, and it can all be yours for $2.00 ppd (US) or $3.00 ppd. 1951 W. Burnside #1654, Portland, OR 97209, USA. Distributors get in touch!

BOOTLEG SHIRTS-Insted-Wishingwell, Unit Pride-"Holding on Strong"-blue GB "Hold your Ground" white-all shirts are Beefy-T's, please list substitutions-short sleeve $10, ls sweatshirts $15. First shirt shipped free, others add $1 dollar more. I will trade shirt for shirt also for basically any type of shirt. Write to Michael Nagy / 1840 Rhodes, Apt. 469 / Kent, OH 44240.

22 YEAR OLD PUNK in the US Air Force, just stationed at RAF Lakenheath, England. Looking for anybody into punk to hang out and go to gigs with. Favorite bands are: Ramones, Bad Religion, and Clawhammer, But I listen to a lot of different stuff. Write: Felix Lozano, 48-FS PSC-41 Box 1452, APO AE 09464.

OVER 100 SINGLES priced to sell fast (starting a label). Subpop, Amrep, Merge, Siltbreeze, many bootlegs, splits, and compilations. Helmet, Halo, Unsane, Godbullies, Misfits, Void, F.O.D., Dope, Guns 3and 4. SASE/IRC for list: R. Hoak, 1619 Rodman St. Philadelphia, PA. 19146.

CHRIS BRUCKI, or anyone who knows him, where he is or has seen him, please get ahold of me, the last I know he was in Fort Wayne Indiana, write to Penny Baxley, 14720 Pleasant Valley Rd, Southern Beloit, IL 61080.

F, 25, TRAVELING to Montreal, Quebec late Jan. looking for bands to interview, photograph for Hectic Times zine. Like all kinds of music, hc, gothic, industrial, etc. Also where do the old grave yards exist and demented people hang out. Kym, PO Box 2652, Santa Cruz, CA 95063, USA.

I AM NOT an artist, poet, musician, skater, philosopher. I am a talentless apathetic, sexless, bored, failure at 18. Want people to write. Into hardcore, indie, ska, DIY some sXe, DC stuff, Jawbow, Lush, Superchunk, KMFDM, Unrest, Embrace, TKK, Subhumans, Dischord, Lookout! Allied. Also interested in working on a zine with others. Write: Will, 2471 Emerald Ave., York, PA 17404.

QUEER PUNK, WM, 24, with big pink mohawk and nail through septum seeks penpals, persons to hang with, and perhaps a boyfriend, and someone to go to "Stonewall 25" with which is in New York in June '94. Also, are there any queer black punks out there in the world? Write to: Patrick Splat, 316 Oak Grove St. #203, Mpls. MN 55403.

ITS ALIVE fanzine #11 out now. Its free (you pay postage-four 29¢ stamps or $1). Includes Down By Law, Brian Baker, Fuck 21 and over shows, etc. Also, looking for Modern Method X-mas comp. lp. Fred Hammer / 900 Azalea St. / Oxnard, CA 93030 USA. Trades welcome. No rip offs.

DEADLINE RECORDS is a distributor of DIY experimental/noise artist. Our catalog includes: Threshold Of Sleep, Black Leather Jesus, Pleasure Center, Mrat, Brain Tea, My Blood, David Gilden, Rotten Piece, "Manifestation 6" (CD), etc. Write for free insights. Deadline Records 17010 Blairwood Houston, TX 77049.

PHOTOS FOR SALE. Sex Pistols (live and promo), Samhain, Misfits, No Means No, DOA, G.I., Adolescents. Good quality. Whatever you want to pay. Want to get rid of them. Justin P.O. Box 178262 San Diego, CA. 92177-8262 U$A.

WHAT? Your band has been around for 2 years and you don't have t-shirts, yet? They're finally here! Ernie's Rubber Duckie t-shirts (white shirt/black ink) 2 sided with duck artwork and logo (XL only). $7ppd. Social Retardance, P.O. Box 25666, Tempe AZ 85285-5666.

AN AUDIO document of the Phoenix/Tempe punk scene on 7" vinyl. "Too Precious To Be Disposable" featuring Alan's Fear, Ernie's Rubber Duckie, Generiks, Horace Pinker-some songs never before released!! $3 ppd to Social Retardance, P.O. Box 25666, Tempe, AZ 85285-5666.

I'M LOOKING FOR: Infest - 1st 7", Infest - demo tape, Token Entry 7" and SFA 7". For big trade/want list send $1 or your list to: Sven Dickgreber, Schuberstr. 29, 59302 Oelole, Germany.

POSSIBLY THE DIY/punk anthem of the year; "Punks Don't Eat Jelly Donuts" by Ernie's Rubber Duckie. A 'fuck you' to the hypocrites who say they are punk but tell people what to wear and how to look. One of six songs on the "Say No To Slugs" 7' EP on green vinyl. $3 ppd to Social Retardance, P.O. Box 25666, Tempe, AZ 85285-5666.

SASSI MY CAT needs you or your pet to write to her. Her musical favorites are Green Day, Kronos Qt., girl punk bands, some industrial and a few 4ad bands. She also likes spending quiet evenings in her litterbox and biting off mole heads. Frisky replies only please. Sassi/ P.O. Box 440/ Billerica, MA. 01821.

CAN-looking for their reissues on CD. Can you help? If so, send photocopies of the covers and selling price to Joe Hunter P.O. Box 671273 Dallas, TX. 75367. Also looking for the rarer Rocker From the Crypt 7"s.

TAKE YOUR PICK - Pennsylvania punk rock: The Bad Genes, Wormhole, The Abreacts: New seven inch EP's - yours for three bucks each ppd. USA/ four bucks world. Also Necracedia - Fight for change EP. Send concealed cash to: The Bad Genes, PO Box 71275, Pittsburgh, PA 15213. Strength thru coffee.

WANTED! 7": Neurosis "Empty" & Warzone "Amerika The Pitiful". Also "Sign Language" 3x7. All on Allied. Also anything by Dickless. Sam Crawford, 3524 East Avenue R #226, Palmdale, CA 93550.

MUTANT MUSICIAN Hamster Records has moved from our address in BYOFL #2 back to our old address at: PO Box 2561, Globe, AZ 85502-2561. We want your non-sucking demos! So if you're good and original and don't mind dealing with the most incompetent mother fucker in the business, write. And for $3.50 and two stamps, you can buy the "Vote-4-Ben" comp.

MISFITS FOR SALE: Originals and live, and videos. SASE to: Chris Carlucci, 412 Clearview Dr., Los Gatos, CA 95030.

I COLLECT BONES! So please send me skulls, skeletons and bones of any animals. I will pay the postal charges back (inform me first if costs are high). If you want money for the stuff send me an offer for what you've got. I won't take the bones of endangered animals!! David Pfluger, Feldbergstr. 27, CH-4057 Basel, Switzerland.

APATHY ONSET... Replanted in Portland, Maine and not doing to well with it. Save me from myself and the dark side of the force. If I lost you in the void - re-contact...Any stimulation appreciated. Still Deadgirl, PO Box 5304, Portland, ME 04101.

SERIOUS COLLECTORS: I have thousands of punk records 1975-85. Just call (415)626-3867 for mailorder or come by store at 90 9th St., SF, CA 94103. Buy, trade, sell. Punk's still dead.

FAILURE FACE 6 song 7", 100 left. Sonic mayhem that makes you go, "Hmmmm." $3 US, $4 world. Bob Suren, 3421 SE Micanopy Ter, Stuart, FL 34997.

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40 WORDS $2/ 60 WORDS $3 MAX--CASH ONLY!!!!

RARE BRITISH PUNK/ OI/ HC set-sale 1500+ items, Abrasive Wheels, Zounds. Want list service. Please send IRC for catalogue: Elista, 157 Common Rise, Hitchin, Herts, SG4 OHS, England. Tel (0462) 433089.

LOOKING FOR QUEER PUNX in Southern California. Yeah, I know you're out there, closeted or not. If you're a queer into the Dead Kennedys, Damned, Ramones, etc., and feel isolated from both the modern punk scene and the "gay lifestyle", write me; I know I'm not alone. This is for real. Send gags, hate mail and even genuine responses to: Brad, PO Box 415, Upland, CA 91785-0415.

AIDSSUCKSSUCKSFUCKENSUCKS. Distressed guy in Texas selling t-shirts. Proceeds go to local HIV resource center. Order the (real small) catalog from Bill's Shirt Thang, 4617 94th St., Lubbock, TX 79424.

MOTHERFUCKERS-Change of Address! Different from Book Your Own Fuckin' Life--due to a recent shooting and arson incident Write to: MF 's 4765 S 26 St, Milwaukee WI 53221.

SALE/TRADE: Amebix, Chaos UK, Antisect, Icons of Filth, Varukers, No Future, Crass, Riotcity plus loads more punk/skin stuff. Anarcho/Oi, You want it- yu got it. For the biggest + best list yet; Send an IRC or $ to "Yokel Records", 53 Louise Rd., Dorchester, Dorset, DTI 2LU, U.K. We're bringing it back.

SELLING MY RECORD, TAPE and t-shirt collection. All kinds of music from the 1960's, '70's and '80's. From funk to punk. Please send me your want lists. Bob Farrington, 7 Florence Drive, Clark, NJ 07066.

DRUG WAR! I'm writing the book on our biggest witch hunt since Joe McCarthy. Please send me your personal war stories or any newspaper/media pieces that catch your eye. Strict confidentiality guaranteed. Wayne, 2840 Broadway #165, New York, NY 10024.

BEANS RECORDS new 600 item Fall List is out now. Necros, Germs, Naked Raygun 1st 7&12, Melvins (all), Nivana, plus tons of Amrep, Subpop, C/Z, Estrus, Hardcore, punk fun. Will trade/ buy Data Panik, Rocket 7" (Pushead), plus others. Bean's Records / p.o.b. 2877 / Athens, Georgia 30612-0877, (706) 543-3793. Send stamp.

EXTREME BOOKS: the only alternative bookstore in cyberspace Fringe politics, weird fiction, wild sex, insane music, mayhem and more. Modem our BBS at (503) 288-3960, request an electronic catalog via Internet at catalog@mailer.extremebooks.com, or send $2 to Extreme Books, PO Box 11704, Portland, OR 97211-0704 for our print catalog.

SPEED AND GRIND wanted: Assuck before Necrosalvation and any compilations. Sodom stuff: picture discs, etc. Deceased 7 inch on Relapse. Venom oddities. Other grind and metal also. Send me your list. I'll buy or trade. Have hardcore, Sub-pop trade list. Robert Cleveland, 1705 Gateway St., Middleton, WI. 53562

FREE LONG DISTANCE calls! Do you get tired of paying those large phone bills? I'm selling plans to a device that can make free calls from almost any pay phone in the U.S.A. The plans are easy and everything can be found at Radio Shack. Great for touring bands! Only $10 cash or M.O. to: P.O. Box 47352, St Pete, FL 33743

RECORDS: all X-Claims, Dischords, NA, Crucifix, 00, X-Specs, AOF, etc. Send SASE: Wes Jones, 120 S. Elliot Pl., Brooklyn NY 11217

S.M.D. 9 song 7" Southern California hardcore $3 U.S. $4 world ppd. Comes with lyric sheet. Money order or cash only to Maury Vasquez 8807 Arma St. Pico Rivera, CA. 90660.

THE KINGDOM OF HEAVEN must be taken by storm: I Will pay good money for live footage of the late Nation Of Ulysses. I answer all letters. Max Soren, 2340 NW 23 St., Miami, FL 33142.

NYMPHOS, FREAKS, PUNKETTES, tattooed and pierced dominant women: please call my voice mail at (301) 294-6425 and leave lewd, obscene messages. Leave your phone # for response or send soiled panties, insults, polaroids to M.M., PO Box 4785, Largo, MD 20775.

CRASS, CONFLICT, Poison Girls, The Mob, Zoundz, Apostles, Anti-Sect, Flux of Pink Indians, The Epileptics, Alternative TV, Poison Idea, Icons of Filth, The Ruts, The Jamm, The Subhumans, The Omega Tribe, records/tapes. $1 for catalog to BBP, 90 Grange Dr, Swindon, Wiltshire, SN3 4LD, England.

PUNK AND HARDCORE IN FINLAND 1982-93 sampler w/ Lama, Anti-Cimex, Rattus, TK, Kaaos, Bastards, Maho Neitsyt, Unborn-SF, KTMK, Pelle Miljoona, WDM, Tampere SS & Riistetyt. 140 minutes in color, VHS pal, high quality videotape, US $30 airmail ppd everywhere (only cash please) & very fast service!!! MM Tapes, PO Box 174, SF-11101 Riihimaki, Finland.

TRADE/ SALE (ALL ORIGINALS, no bullshit!): The Queers 7", The Mad "Fried Egg" 7", Social Unrest "Making Room for Youth" 7", Shattered Faith "I Love America" 7", Bad Religion "Unknown" LP, SOA "No Policy" 7", La Peste "Better Off Dead" 7", Panics "Wanna Kill My Mom" 7", Septic Death "Burial" 7", Artificial Peace/ Exiled 7", Vox Pop "Just Like Yer Mom" 7", Deep Wound 7" etc etc. Tons more all around the world! Massive catalog for $1/ IRC. Write to A.A.R. c/o Juuka, PO Box 174, SF-11101 Riihimaki, Finland.

VOODOO GLOW SKULLS 7" ep "Dog Pile!" out now on Dr. Strange Records. $3.50 post paid US/$5 elsewhere. Check, cash, or money order to: Dr. Strange, PO Box 7000-117 Alta Loma, CA 91701. Watch for their full length record "Who Is, This Is" out in January. Who Do VooDoo? We do!

WANTED: Gism, Confuse, Final Conflict, Christ On Parade, Hellhammer, Metal Massacre 5. Please send price list, etc. to: B. Hopkins / 188 Q St. / SLC, Utah / 84103.

WANTS (ORIGINAL 1ST PRESSINGS only!): Vomit Pigs 7", NCM7"s, Features 7"s, Cock Sparrer "Runnin' Riot" 7" (demo w/ PS), Subhumans "Sickoids" 7", "Expo Hurts Everyone" comp 7", Fear 1st 7", Wayne County "Max's Kansas City" 7", DOA "Right To Be Wild" 7" (Sudden Death), White SS "Mercy Killing" 7", Cool Ghoul "Facist" 7", Soft Boys "Wanna Destroy You" 7", Fullham Furies "These Boots" 7", Naked Raygun "Flammable Solid" 7", Huns "Busy Kids", "Are We Too Late for the Trend" comp LP, "Bud Luxford Presents" comp LPs, Newtown Neurotics 1st 7", Fresh Color all, etc, etc. 70's & early 80's punk rock from all around the world! Write to A.A.R. c/o Jukka, PO Box 174, SF-11101 Riihimaki, Finland.

RARE PUNK RECORDS, CD's, tapes, shirts, stickers, badges for sale at low prices. 120 page catalog with greats such as - The Adicts, Bad Religion, Vice Squad, Misfits, Crass, The Dickies, and hundreds more. Send two stamps for catalog to: Dr. Strange, PO Box 7000-117 Alta Loma, CA 91701. If we don't have what you want, we'll steal it!

PENIS AND VAGINA. Hello. I'm not as weird as you think. I'm in college. It sucks. I love mail. Write to me! I'll send you something that is good. I'm in a band called 'The Fighters". Only write to me if you're a good one. No Shitheads! Paul Koob, 2312 N. Clifton #333, Chicago IL, 60614. Oh Yeah, I'm "hetero".

TWO NICE PUNK KIDS moving to Portland, OR. in Feb.94. we are veg/vegan & into everything from Boyracer to Born Against. It would be nice to know some other nice punk kids to get in touch with there! write Jen & Becca, c/o sparkly kitty stickers zine, 900 Humboldt St, Santa Rosa CA 95404

NOBODADDIES: A Journal Of Pirated Desires. Shiver my timbers and my eyes with transgressing narratives and explosions of boundaries. Do you know where your flesh is tonight? Send fiction, poetry, songs, demos, videos, art, etc. Nobodaddies, PO Box 95094, Pittsburgh, PA 15223-0694.

MEMBERS OF POSITIVE FORCE are setting up a zine for listing DIY organizations across the country. If interested please send us a brief description of your group (and a photo if you want,), $1.00 and a stamp (for your copy) to: John Gurr (west) / 1910 Grove St. / Boulder, CO 80302 / Allison Chang (east) / UMCP 2101-A Harford / College Park, MD 20742.

DO YOU LOOK FOR BRAZILIAN STUFF? Argh!!! I don't really like any record released here, but if you're interested in trade stuff with me I can look for anything you want (punk, metal, popular music, etc.). I'm looking for SE records in majority, so if you can get them for me I will get all the Brazilian shit you want. Nene -Caixa Postal 12 - Macedo - Guarulhos - SP - 07111/970 - Brazil.

ATTENTION: Those who ordered Slug Vomit #2 but did not receive it, please write back and I will send one to you. Due to circumstance the mailing list was lost. Slug Vomit, 2257 Imperial Ln. #2, Green Bay, WI 54303.

CLASSIFIEDS

I NEED THE FOLLOWING: Anything by The Nips, Pride of the Cross, Pogues, MacGowan. Also "Irish Ways For The Children" Write to: Matt, Rm 63, Reed Hall, UGA, Athens, GA 30609. Thanks.

FOR TRADE/ SALE: Misfits - "Beware" 12" Social Unrest - "Rat In A Maze" 12", Accused/ Rejectors - split LP, Black Market Baby - "Senseless Offerings" LP, F.U.'s - "Kill For Christ" 12", Legal Weapon - "Death Of Innocence" LP, Negative Approach - "Tied Down" LP (green cover), Stalag 13 - "In Control" LP, Youth Brigade - "Sound and Fury" (running punks cover) Gabriel Gutierrez, 1575 7th Ave., Santa Cruz, CA, USA 95062.

TOY COLLECTORS! For sale - most Beetlejuice, Dick Tracy, Aliens, Batman, Star Trek, Robin Hood, etc. Also, large collection of sports, movie, and TV show cards. Write with your list and prices to: Jen Bauer, 398 Prospect, Rochester, MI 48307.

MALE SOCIAL REJECT, age 27, seeks female social reject. Interests include Oi!, old hardcore, fantasy, dirty movies, beer, kinky sex among others. Preference for blacks, orientals, would consider whites. Charles Weicksel, 221 Frogtown Road, Pequea, PA 17565.

AUCTION ONLY: Two new copies of Pavement's "Stray Slack" LP, Pavement's first 7" and a new-never-ever been played Gears "Let's Go To The Beach" 7" (minimum bid $200). Gina, PO Box 2183, Hawaiian Gardens, CA 90716-2183.

"CHICKEN WITH A DICK", the debut EP by Thimblefairy: 8 songs about Riot Grrrls, fallen straight edgers and the Vice President's daughters. The cover is a certified work of art and the music's even better, so send $2.50 to Morgan Coe, Earlham College, Box 1512, Richmond, IN 47374. We'd buy it if we hadn't made it ourselves, seriously.

RED SKINS - SEARCHING for all stuff of this English band. Especially want records, CDs or tapes. For exchange or sale or tape for me, please. Write to Stefan Focker, Dr. Metzger Str. 7, 46325 Borken, Germany.

KICK OVER THE STATUTES with the Red Skins. I need their records or music on tape. Who can sell it to me or maybe let's exchange some stuff. Get in touch with Stefan Focker, Dr. Metzger Str. 9, 46325 Borken, Germany.

ALMOST 34, DAZED and confused, hairy fat white guy seeking Demolition Man, younger, any race, to save me from a meaningless future (and blow up all my enemies too). Thornton, 6051/2 So. Main #2, Seattle, WA 98104.

HELP ME PLEASE. I'm new in town and surrounded by bohemian college rocker types. I'm an 18 year old girl looking for sincere people to correspond with. I'm into photography, traveling, junk food, Descendants, Nine Inch Nails, Bauhaus, Jawbreaker, Op Ivy, Fugazi and some ska. I will answer all letters. Heather Feather, 100 Stinky Burge Hall #2229, Iowa City, IA 52242-1214.

SICK TWISTED CRAZED OR just plain bored. 21 corepunk feels caught in a dead scene. I'm stuck in Hell...I need contact. Send stuff. Goods. Letters with stories or babble. Write your worst. Write your best. I just need to know someone's out there who can sympathize. J.C., 720B 30th St., Boulder, CO 80303.

29 YEAR OLD MALE would like to correspond with other males. I'm into punk, hardcore, jerking off, bizarre video, hidden video, photo exchange, etc. Write to K.M. at 10220 3rd Ave. S.E., Everett, WA 98208.

FOR SALE - OUT OF PRINT 7" by Sebadoh, Melvins, Boss Hog, Superchunk, Unrest, Mudhoney and more! Send SASE for list to Arthur Sagevick, 198 Robinson Ave., Staten Island, NY 10312-6216.

JOHNNY THUNDERS AND THE Dead Boys are gone, but Road Vultures live on! New York City's sons of rock. 10 song CD available featuring Cheetah Chrome! Info: Road Vultures, 23 Lexington Ave. #318, New York, NY 10010.

FOR SALE: BIG BLACK "Headache" package w/ sick cover, bag, etc. ($75), Tad "Daisy" 7" clear wax ($60), Violent Children 7" original w/ Ray Cappo, rare! ($60), Rapeman "Hated..." 7" on T&G ($45), God Bullies "Fear and Pain" 7" #343/ 600 AmRep ($30). All are mint, no rip-offs! Send well-hidden cash or M.O. to Adam, 212 Bradley Court, Holland, PA 18966 or call (215) 968-3066.

GODLESS "WHO'S IN CONTROL" LP, 13 songs of Portland-style punk/ hardcore. Only $6 ppd in US/ $8 ppd world (surface). Resist "The Road To Freedom..." new 8 song cassette only $3 ppd US/ $4 ppd world (surface). New Resist out soon! Really! Resist/ Godless c/o Ward Young, 3206 S.E. Rex Street, Portland, OR 97202.

SEX PISTOLS! GREAT ROCK and Roll Swindle posters for sale. $15 US/ $20 Europe. All posters send first class or air mail in a cardboard tube. Cash or money order to Rich, 1043 E. Broadway Apt. D, Long Beach, CA 90802.

CARNAGE #2 still available. Integrity, Heroin, 108, Assuck and Carcass. $2 ppd. in the US, $3 world. Also featured veg, recipes, rape info and lots of reviews. #3 still in the works with Clutch and Unbroken and more. Write for info. Dan Mgelnicki, PO Box 88-6369, Great Lakes, IL 60088-5257. Here until March 1994.

SNOT NOSED PUNK (ha! ha!) male, looking to hang out with and explore deviant and kinky pleasures of the flesh with like minded couples and singles in the San Francisco Bay Area? Bi-curious? Too many interests to list, but night-clubs (life), tattoos and motorcycles a plus. Jayme, 2530 Berryessa Rd., San Jose, CA 95132. Make your move!

THE GERMS were the most significant band to ever exist (just a reminder). I play Bass and I'm looking for a band in S.F. Mutt, 427 Webster St., S.F., CA 94117-2623 (415) 621-2928 Also please write me letters if your bored.

GG ALLIN I have recently come across the very first single that GG ever played on. Its from 1977 with a band called Malpractice. GG is playing drums. It has 2 songs and 2 photos of the band. This is very rare and I have a few copies for sale to the highest bidder. Write Merle Allin, 214 E. 24th St. #2H, NY, NY 10010. Call 212-889-8334.

15, DEPRESSED, and surrounded by rednecks. Looking for funny, intelligent penpals (male or female). Will write back and send neat toy to anyone who writes and sen~ a picture. Into hardcore, punk, and some death. Liam Duffy, Rt. 2 Box 67, Cobden, IL 62920.

I'M LOOKING FOR Kevinsted's address or phone#. I was a big fan of Insted when they were together and would like to talk or possibly interview him. Thanx! Scott Foster P.O. Box 3645 Palmer, Pa 18043 (1-215-253-4643)

LONELY TOO? Seeking penmates, any age, race, gender, who share these basic beliefs: Atheism, rationalism, anarchism (non-collectivist), disdain for 'natural' rights, prochoice (in all moral matters), sexual exclusivity, 'nothing is sacred except self', 'all views must be examined', 'progress is a process and a basic goal.' Experience my intensity. Dave Schulz, P.O. Box 8376, Myrtle Beach, SC. 29578-8376.

BORED 15 YEAR OLD in sucky snot town. Need something new! Listen to: Eve's Plum, Velocity Girl, Jawbox, Babes In Toyland, Juliana Hatfield Three, Cranberries. Write me! Will write back!! Leah, 6857 Compton Heights Circle, Clifton, VA. 22024. Send pictures!

WANTED: 7"s by Dischords/dirty habits, Latin Dogs, Massacre Guys (both), Stiff Legged Sheep, Act. Ingred./service with..., Chemotherapy, Violent Tumor/abortion, Shaved Pigs and Desedants/unnational anthem. And 12"s by F/you're an e.p., Breakouts/no more, Chronic Sick, Vile/solution (Mn.), You ordered it/LA comp. and HC takes over/NJ comp pt. 1&2. Also looking for tapes by Confederate, power of the spoken word and more. Write to: Behjan Mirhadi, P.O. Box 1162, 92327 Parsberg, Germany.

THE WAY OUT SOUND offers a range of music from the pure white noise of the japanoise to the dissonant tweekings of Trumans Water. Our past roster features Merzbow, Muslimgauze, Heavy Vegetable, and of course, Trumans Water. Our futures, Eye Yamasutka (Boredoms) Trumans LP, Timothy North (Rhythm and Noise), and others. For info: 1021 San Abella Dr., Encinitas, CA. 92024.

FOR SALE: Minor Threat '12XU' 12", Exploited 'Punks Not Dead' (1st pres) and 'Let's Start A War' (1st pres). Best offers. Justin P.O. Box 178262 San Diego, CA. 92177-8262 USA. Also: Reason To Believe 'The Next Door' 7" yellow vinyl.

FRANK'S DEPRESSION POETRY the book, 80 pages containing poems, stories, journals, drawings, and photos. Send $6.00: Box 292, Boston, Mass 02101.

CLASSIFIEDS

RARE RECORDS SALE. Chrome box set (6 LPs) 90.00. Joy Division 'Closer' (on Factory) 25.00. Tones On Tale 'S/T' LP 15.00. Misfits 'Die, Die My Darling' 12" 25.00. Faith/Void LP (Fr import) 25.00. Birthday Party 'Mutiny' 12" 10.00. Birthday Party/ Lydia Lunch 'Drunk On The Pope's Blood' 10.00. Savage Republic 'Tragic Figures' LP 15.00. Contact: Dan Zelinkoff 1291 Gaylord St. Apt. A, Denver, CO. 80206. (303)377-1160 (message).

LOOKING FOR these records, will pay fair price or trade. Even Score 7", Bad Religion (Into The Unknown) LP, Undertow/Resolution 7", Youth Brigade (Full Force) Boot LP, Modern Method X-mas comp. LP, Transcend (Product of Greed) 7", NFAA (Thought...) LP Foreign Press, Ressurection 2nd 7", Youth Brigade (What Price...) 7" Japan Press. Fred Hammer /900 Azalea St./ Oxnard, ÇA./93030. No Rip offs!!

GIMME INDIE ROCK!!! Wanted: parament (slay tracks) Rocket From The Crypt/Deadbolt, 'pusmort' (7"s) etc..., Unrest 'Catchpellet' (other early stuff), Shudder To Think 'Arson' and 1st LP, Stereolab/Duophonic records shit, early Huggy Bear, other stuff along the same lines-(also Clutch 7") I have: Rain, Happy Go Licky, Second Wind, Poster Chil. (subpop pink), other Revelation stuff and various boots. Include phone #. Mike 16 Willow Street, Bayonne NJ, 07002.

VINTAGE PUNK ROCK vinyl for sale: ATV, Buzzcocks, Crime, Damned, Dickies, Flipper, Pagans, Pere Ubu, PIL, Rezillos, Iggy, lots more. Also zines: Zigzag, Slash, End Times, Bomp, etc. Send SASE to: Metamorphic Records P.O. Box 5701 Cleveland, OH. 44101-0701.

WANTED: Suspense-murder with the axe 7", GG Allin-you give love a bad name LP (red vinul), GG Allin/Artless-split 12", ENT-halocaust in your head LP, Disorder-first LP, Partisans-LP, Skrewdrive-all skrewed up LP (yellow cover) Look for my 'for trade' classified. Dave P.O. Box 916, Middle Island, NY. 11953.

FOR TRADE: Decline of western civilisation-comp. LP, Freeze-land of the lost LP, Offenders-we must rebel LP (r.radical), Angry Samoans-inside my brain LP (bad trip), Dead Kennedys-frankenchrist LP (w/ poster), Xray Spex-live german tv 7" (boot), Rudimentary Peni-live 7" (boot), Undeadnine toes 7", and Verbal Abuse 7", Sin 34-die laughing 7", Hole-dicknail/burnblack 7" (grey), Smashing Pumpkins-tristessa 7" (pink), Go/Bad Trip-split tour 7", Lifesblood/Sticks and Stones -split 7", Hardcore 1990-east meets west 7" (clear vinyl, calvin cover #'d of 600), Venom-acid queen/die hard 7" (pic. disc), look for my 'wanted' classified. Dave P.O. Box 916, Middle Island, NY. 11953.

A VERY PUNK CHRISTMAS now available! A double 7" on red and green vinyl featuring Gauge, The Bollweevils, Cap'n Jazz, 88 Fingers Louie, Oblivion, The Fighters, Blue Meanies, and Sidekick Kato doing all their holiday favorites! $6 ppd from Further Beyond Productions 1210 Gregory Place, Downers Grove, IL. 60515. Checks payable to Basil Shadid.

DA MURDERERS-looking for bassist, drummer, and guitarist to re-form the band and put some vinyl out in LI/NYC area. Influences include early Nihilistics, Disorder, Varukers, Partisans, Fuck Ups, Total Fucking Chaos. Call Dave before 10pm (516) 928-6785.

HAVE AMP will travel. Boy wants to join or start fulltime band with plans including touring and recording. I'm 22, have touring and recording experience, and I play guitar and bass. Influences include Black Flag, Throbbing Gristle, Sonic Youth, Repulsion, VU, etc. I'm stuck in a whack ready to go!!! Disturbing people essential. Kan c/o Keith Edwards 1926 Washentaw, Apt. 217, Ypsilanti, MI. 48198 or call (313) 482-4533.

HEY PUNK, I have what you need. LP's; Rorschach, Hell No, God's Chosen people, Give Me Back, Heroin. 7"s; (new) Four Walls Falling, Heroin, 1.6 Band, Born Against, U.O.A., Downfall, Native Nod, Our Voice Pro Choice...plus more, write for price list. Etcetera...39 Laurel Rd., Blaby, Leicester, LE8 3DL, England. Coming soon on understand Records, Crossfire debut 7".

ALBATROSS WIRTZ is alive and well and living in London so everybody write! Blatz, Crass, Jello, Ska. I'm personally puritanical but externally extremely tolerant. Are you? Rm. 207, Furnival House, Cholmeley Park, Highgate, London N6 5EU.

OPENING A STORE and I want to carry your records, cassettes, CD's, zines, t-shirts, etc. Send sample and working terms to Bob Suren, 3421 SE Micanopy Ter, Stuart, FL 34997.

T-SHIRTS: Rorschach, Antischism, Antisect, Doom, Larm, Anarchus, Rattus, Discharge, Crucifix, Icons of Filth, Terveet Kadet. $6 US, $8 world. Bob, 3421 SE Micanopy Ter, Stuart, FL 34997.

ARGENTINA IS THE COUNTRY where I live and Akme is the band where I play. If you're into real punk rock or if you just want to know anything about punk in Argentina don't even hesitate to write me I promise to answer wherever you live. Write to: Federico Minuchin, Mansilla 2431 9-"A" C.P. 1121, Buenos Aires, Argentina. P.S. Chule y morto son mis amigos.

P.R. LUV! Send me your punk rock love stories, poems, letters, photos, personal ads for anthology. Happy, sad, hedro, homo, any style, from anywhere. Type or print legibly. Proof read! Contributors receive copy fo finished product...P.R. Lus, 2625 Alcatraz Ave., PO Box 369, Berkeley, CA 94705.

FINAL SALE! Must sell! Cheap! Damned rare singles, Dwarves-She's Dead 7", Government Issue-Boycott Stabb 12", Poison Idea-Filthkicker 7", Tad-God's Ball gatefold LP, Melvins-flexi. Send stamp for complete list: T. Bishop, 2220 Walnut St. #402, Philadelphia, PA 19103.

BCT/BCT/BCT/BCT/BCTt/BCT/BCT/ Set sale list, hard/soft core records + Carrie's cartoon book $3 + 24 HC international tapes, free catalog + Funeral Oration 1st Lp $8 ppd., P.O. Box 16205, San Diego, CA 92176

BAY AREA: I'M MOVING there around January and need to find roommates. I might attend school there. I'm into drawing, books, Nausea, Amebix, hanging out. Honest and responsible people only, please. Phalanx #4 out now too! Write- Brian, 2390 Tripp Dr. #9, Reno, NV 89512

LIQUID MEAT MAILORDER - Best stuff in San Diego and wherever: Liquid Meat (rust, Hemlock, Boilermaker, Tiltwheel...), Silver Girl (Buck 09, Everready, Gapeseed, Apolitiq...), Goldenrod (Fishwife, Hemlock, Radio Wendy, Powerdresser...), Burnt Sienna (Bug Man, Pet UFO), Round Flat (Crop Dogs,...), and more! Write for a free catalog. Send naked pictures of you or your pets! P.O.B. 460692. Escondido, CA 92046-0692

XTRUE 'TILL TOMORROW? zine needs your help! SXE zine wnts contributions, gifts, pics (lots). Any contribution gets a free copy (I guess). Write to TTT c/o Nick, 29a Ridout Rd., Singapore 1024

KIWIS! I AM RETURNING to NZ in about 1 1/2 yrs. and need contacts esp. m Wellington (But I want to hear from everywhere) I am 17, SXE, and need help! Nick, 29a Ridout Rd., Singapore 1024

DON STEADFAST! Where are you? Nick, 29a Ridout Rd., Singapore 1024

WANTED: MISFITS VINYL. Please send list and price to Cy, 2661 Tuckahoe, St. Louis, MO 63125-4152.

BLACK N BLUE recording artists Boorish Boot will be going on tour in spring of '94. Anyone who can help by sending club addresses or venue addresses, please send them to Lynden Cox at 43 7th Street, East Providence, RI 02914. We will play anywhere. This is for a US tour from east to west and back. Send us info today.

FLYERS FROM 1979-1983 of L.A. punk and SF punk from Black Flag, Fear, Lewd, Chiefs, Wasted Youth and others. 10 flyers for $10. Write for list. Rod Zink, 2500 Highland Ave. #2, Manhattan Beach, CA 90266.

THE BEST FANZINE IN AMERICA? Send us $3 and find out! Feminist Baseball #12 is out and packed with more record reviews than Option and better writing than the New Yorker! Interviews with The Statics and Kill Sybil and much more. Checks to Jeff Smith or just send cash. Ask for a free Box Dog catalog. Melvins live video still only $15. PO Box 9609, Seattle, WA 98109.

STRAIT JACKET: ARE YOU looking to sell a couple? I want to buy them. I need tips on dreading long blond hair. Also looking for tattoo style art, tribal, braids, anything new. I make a good pen friend. Into body art, music, St, NIN, COC, Fear Factory, Ministry. Robert Patterson, PO Box 5911, Sioux Falls, SD 57117.

LEW BRICKHATE of Pootly Nautch wrote and had copywritten in 1987 the song "Tourettes". This "Tourettes" was performed all over Chicagoland, Steve Albini's hometown. In addition, the tune was sent to many college stations around the USA. Remember Killing Joke?

CLASSIFIEDS

XBRINGING IT BACKX fanzine looking for SXE or HXC bands to send demos or vinyl to be reviewed. Send contributions to XBringing It BackX, 22834 Brentwood, Grand Terrace, CA 92324.

$100 PAID FOR CHILD MOLESTERS "Hillside Strangler", Fear 1st. 7" $60: Germs "Lexicon Devil", Dicks, Hate Police, Forgotten Rebels 1st. 12" $40: Eny Hubble Bubble, Suicide Commandos live. $20: Dills "120 Seconds". (415) 626-3867 or write 90 9th Street, San Francisco, CA 94103.

PUNK/ OI!, TWO RELEASES on new U.K. label Helen of Oi! records. H001 7" by Pressure 28, "Up Yours", classic UK oi sound. H002 7" by Braindance "Streets of Violence" EP, punk/ oi, great stuff. Both have gatefold sleeves with photos and lyrics. Available for $6 each including air mail p+p from Bob Burridge, Flat 3, 15 Spring Gardens, Ventnor, I.O.W., PO38 1QX, England. Distribution rates, etc. call (0983) 855520. Fax (0983) 405181.

PUNK/ OI! 7" RECORDS by Pressure 28 and Braindance. Two great new UK bands. Available from Bob Burridge, Flat 3, 15 Spring Gardens, Ventnor, I.O.W., PO38 1QX, England. $6 each including air mail p+p. Cheaper rates for ten or more copies. Tel (0983) 855520. Fax (0983) 405181.

THE DAMNED PROMO POSTER for 1st 7", New Rose/ Help (original line-up) $10 ppd tubed. Skrewdriver poster, promo for "All Screwed Up" LP $10 ppd tubed. Unnatural Axe 7" "Tonight We Fight/ Three Cord Rock" $10 ppd. Cash or money orders only to D.G., PO Box 46881, Mt. Clemens, MI 48046. Inquiries SASE.

COAGULATION—penpal zine now forming. Send me your personal ad, 40 words plus a list of 10 or less bands you love, your address, and a buck or two. Coagulation will be mailed to you after printing. HOmophobisc, racist, ads not tolerated, gothic, punk, industrial ads, all are welcome. Wensdae, c/ o Denzils Music Emporium, 412 E Grand Ave, Benoit, WI 53511.

LOOKING FOR 1st DRI 7"; Negative Approach-7", early Freeze, first two Fix 7"s, early Artificial Peace, Jerry's Kids-"My World", and MIsfits-"Walk among us: (pink cover) and YOT-"Break down..." on Wishing WEll. please send list and prices to Matt O'Brien, 1574 North Valley Rd, Pottston PA 19464.

FOR SALE: 7"s Dope Guns and Fucking Vol. 1 (red or black), GReen River "Together WE'll never" (green), Halo of Flies "Rubber Room", "Snapping Black Roscoe Bottles", and all others. Helmet "Born Annoying", Mudhoney "Touch me I'm Sick"(brown, black or yellow),Pavement "slay Tracks". 12"s: Big Black "bulldozer" (steel box). Send offers to Dave, po box 403, Shakopee MN 55379.

SHOCK ROCK KINGS Rebel Rebel have videos, cassettes, and 7" record for sale. If you dig the Pistols, PLasmatics, or S.S. Sputnik, you'll love us. For merchandise sheet send SASE to: Rebel Rebel 7510 Sunset Blvd. #174, Hollywood, CA. 90046.

ATTENTION AGENTS OF MISFORTUNE: New zine coming out titled Agents of Misfortune . Send demos, zines, 7"s, LPs, videos, etc. Classified ad section (free). For ad rates send SASE. Art, poetry, and scene reports. Punks, send your stories of anger for print up. Stamps appreciated. Bands send stickers/flyers. Write to AOM, 16409 SE Division Ste 216-289 Portland OR 97236-131.

2 BORED DISENCHANTED GIRLS, 19, from NYC looking for correspondence as well as places to stay briefly while we find permanenthousing in Seattle and Olympia, Washington. We are professional dominatrices, need info on Washington S&M scene. Into h/c, punk, ska, contemporary literature, tattooing, piercing, etcc. Lissi & Fani, 631 E. 11 St, Apt 21, NY, NY 10009.

PARASITES seek lead guitarist with vocals. East Bay pop punk. Nikki (510)-540-6057.

MOVING TO ATLANTA in February. 22 year old male would like to correspond with people there to find out what it's all about. I'm into tattooing, body piercing, and all forms of art. Music ranges from Christian Death to Biohazard. Please write will respond to all. Mike B., 8 Fowler Dr., Uncasville, CT 06382.

WHAT DO RHYTHM COLLISION, Psycho Tribe, Face To Face and No Fraud have in common? They're all on a 7' comp called "Attack From Both Sides". It's a Ca. and Fl. punk type thing on white wax that can be yours by sending $3.50 in the U.S. or $5.00 World to: Stiff Pole Records, PO Box 20721, St. Pete, Fl 33742. Stores we love to deal direct, write us for details, we carry a ton of stuff.

RARE AND NOT so rare punk records at dirt cheap prices. SASE or IRC gets you the latest list with over 100 titles to choose from. Example Pink Lincolns "Sumo Fumes" 7" $3.00 ppd. U.S., $5.00 World to: Stiff Pole Records, PO Box 20721, St. Pete, Fl 33742.

PUNK/HARDCORE RECORDS for sale or trade. Dwarves, Misfits, GG Allin, Antiseen, Madball, Partisans, Discharge, Subpop, Riot City, No Future, Pushead Fanclub, and more. Videos, compact discs, and other stuff too. Write for free list. Paul Holstein 1515 Sashabaw Ortonville, MI. 48462. Wanted: All Dayglo Abortions, Vinyl, rare GG Allin vinyl, Dwarves video.

WANT! 63 Monroe: NFG 12". Fits: Bored Of Education. Hot Nasties: Invasion of the Tribbles. Rock' n Roll Bitches: Wild West. Discords: Discords. Dishrags: Dishrags, Death The Family. Modernettes: View From The Bottom, Gone...But Not Forgiven. Please send me the letter. Hideaki Tarui 1258 Miyoshi-Cho Miyoshi-City Hiroshima 728 Japan.

SALE: DANZIG-25 + different items, Tervee + Kadet-Black God LP, Ejected-LP + 7"s, Chaos UK-Britain, Blitz-All Out, Plastic Idols, GI-Make an Effort, Dils-198 Seconds, Mourning Noise, Really Red-1st. Need Swedish, Canadian contacts. Send want lists. TK 6601 Pyle Rd. Bethesda, MD. 20817.

HARDCORE/PUNK ROCK from a small midwestern town. The Kansass Compilation is a 3 band, 6 song, 7 inch, 11 minute record just out on Open Your Mouth Punk! Records. It's fast, smart, fun, real, and totally DIY. Send three bucks or a personal check made out to Howie Hanna to O.Y.M.P., 3512 Stagecoach, Manhattan, KS. 66502. Buy it you fuck!

FREE 7" featuring Bob Evans, Ricochet, Smackhead (all new songs) comes with Change zine #2. "Violence" issue. Interviews with World's Collide, 7 Year Bitch, Mule, Janitor Joe, Rain Like The Sound of Trains, Bob Evans and Ricochet. Punk stars' on violence. Tons of live and show reviews. All for $2 ppd. 7" limited to 500 on blue. Ads are free. Change zine, Patrick West, Trinity College #904 Hartford, CT. 06106.

CHICAGO AND MIDWEST bands! Send tapes, bio, promo, etc. to us for a possible future release. Also get the new 10-song CD from Chicago's thickest band, The Hidden, entitled: "Stop. I'm Bleeding" for 9$ ppd in the US and 11$ ppd elsewhere to: Iguana Trifle Recordings, PO Box 517, Algonquin, IL. 60102.

VERY DISTRIBUTION/MAILORDER: New items include: Earth Crisis "Firestorm" 7"/ cd, Outspoken "The Current" 7"/cs/cd, Ashes 7"/cs/cd, Grip 7"/cs/cd, Split Lip "For The Love..." lp/cd, Ironside 7", Lincoln/Hoover split 7", This World Rejected 7". For latest catalog, send SASE or $1 (foreign) to: Very Distribution, c/o J. Dudeck, 9E. Saylor Ave., Plains, PA. 18702. No SASE, no list. Absolutely no rip offs!

LARGE RECORD SALE. Classic punk, hardcore, etc. First pressings by Bad Religion, Misfits, Poison Idea, Minor Threat, Skrewdriver, Stalin, Zero Boys, etc. Zines too. See advertisement in MRR #127 for more details, tho hours are 2PM to 2AM. Malcolm Connover PO Box 5192 Eugene, OR. 97405.

MAILORDER: Golpe Justo EP, Sham Pain "Siempre Lo Mismo" EP, Hijos De Nadie "El Puto Sistema" EP, Malachi Krunch/ Maggot split EP. $3ppd (usa) $5ppd (world). Coming soon: La Decadencia Del Cuchifrito video comp. G-String Eyepatch "Sexy" EP. Send .29¢ stamp for catalog to: Computer Crime Records P.O. Box 1684, Norwalk, CT. 06852-1684.

LOOKING FOR: INFEST "Slave" 12" (any press), PHC/Infest split flexi, PHC "Pissed Playground" LP, demos (to tape), other vinyl???. Also "Skeletor" (from He-Man, yes, this is for real) action figures, from either now or old lines. Have stuff to trade-Misfits (boots), Septic Death, Disclaim, More. Write, dammit! Thanks. Aaron Oechsli 19662 Collyer Rd. Redding, CA. 96003.

ALTERNATIVE GATHERING collective aka @.G.C. has a new address: PO Box 90084 Long Beach, CA 90809-0084. Over 100 letters got returned to sender. Write us back. @.G.C. is a non-profit, do it yourself label who puts out benefit shows, unity picnics, demonstrations in the Los Angeles area. We also run a tape library, write for catalog. Stamps appreciated.

CLASSIFIEDS

20 YEAR OLD FEMALE really in need of new friends. None of my (very few) friends are into punk or else haven't a clue what it's really about. No-one in NYC will talk to me cause they already have their friends. Fucked upness a plus cause what have we got to lose? Briggs 15 Pierrepont St. Bklyn, NY. 11201.

CRUST OR DIE! Crash-Mag Records have some real good stuff for you: Amebix-The Power Remains LP $12, Amen-Feikki EP $5, Asocial-House Of Gore EP $5, Final Conflict-Death Is Certain EP $6, Moderat Likvidation EP $5, Selfish EP $5, Disfear EP $5, Anti-Bofors EP $5, Crocodile Skink EP $5, Heresy-Visions Of Fear LP $12...and lots more, IRC or $1 for list, all stuff postpaid. Write to: Crash-Mag Records/Magnus Jansson, Vastergatan 15B, 63344 Eskilstuna, Sweden.

FOR SALE OR TRADE: Big Boys/Big Chief/SubPop/Dwarves/Halo of Flies/Mudhoney/Nirvana/Sonic Youth/AmRep/Tad/Shonene Knife/TV Personalities/Unholy Swill/many other grunge, noise, indiepop groups send SASE for 8 page list. See my wants ads in this issue: Erskine Wood 2261 Market St. #242 San Francisco, CA. 94114-1693.

TELL ME your bizarre thoughts, send me strange things. Will respond. Lithia P.O. Box 3044 Shepherdstown WV. 25443.

RARE 45's & LP's-punk, indie, hardcore, new wave and US-UK 60's-90's. Please send two stamps or IRC's for list to: Bert Q. P.O. Box 322 Cooper Station New york, NY. 10276. Want lists welcome.

BANDS WANTED for DIY compilation tape! Chaotic punk and hardcore are what we seek. But we are open to other sounds too! We put on what we like. Unreleased tracks please! Contaminated Records P.O. Box 243 Winnetka, IL. 60093.

RARE VINYL FOR SALE: Over 100 SXE 7"s and lots of 12" (ie. Conversion/Axtion Packed/New Age/Revelation). Also US, GB and European punk/hc stuff from '76 till today. Want/trade lists welcome. Others send IRC. 100% fairplay!! H.Prochnow, Dorfstr. 158, 24147 Klausdorf, Germany

NAUSEA'S BIGGEST FAN (I think) looking for anything and everything concerning the NY band. I'm interested in videos, photos, articles, clothing, current info., etc. Send description to Mr. Jodie, 1070 Central Ave., Pawtucket, RI 02861. Also big collector of White Zombie and FNM with Chuck Mosely.

"BONE-BREAK PSYCHOBILLY STEW"- Horrorbilly poems in the psychotic tradition of the Cramps. $3 ppd to Richard L. Levesque, 2227 Woodglen Drive, Indianapolis, IN 46260. Also looking for any Cramps related interviews/ magazine articles. How about stuff on England's The Meteors? Will reimburse postage for any photocopies.

WANTED: will pay good cash or trade for The Feederz "Ever Feel Like Killing Your Boss?" LP and "Jesus" 7". Write or call: Matt Quiggle, BCO 2/325 A.L.R., Ft. Bragg, NC 28307/ 919-432-5522.

FAMOUS HARDCORE OF PUNKLAND "zines": #3 Psycho, #4 Negative Approach, #5 Sons of Ishmael, #6 Impulse Manslaughter, #7 Agnostic Front. $1 each ppd (outside US/ Canada add $2 airmail). Craig Hill, PO Box 987, San Carlos, CA 94070. Cash only.

20 YEAR OLD MALE would like to hear from psychotics, deviants, true misfits into suffering, Godflesh, films, forgetting, Neurosis, comix, sensory overload or deprivation, rock throwing, space travel, Meat Puppets, autopsy, rage and paranoia. Write to Ace, 18917 S.W. Redwing Way, Lake Oswego, OR 97205.

ATTENTION ALL SXE PEOPLE: All sXe people unite. From hardliners to recovering alcoholics, Krishna to Satanists, who cares as long as you don't drink, etc... If enough people contribute articles, photos, flyers, interviews, scene reports, ads, from past to the present, hopefully a zine can be released often. If you have anything to add or help, please send it. Would like to release videos and/ or cassette comps of old and new for reasonable prices. Send contributions and questions w/ SASE to Straight Edge, 291 Butternut Ln., Berea, OH 44017.

STAR WARS. I'm looking for Star Wars related items, especially POTF figures. I have Star Wars items to trade or I will buy if reasonable. Send want/ trade lists for Star Wars whatever to Madzy, 276 Oakdale Dr., Berea, OH 44017 or call (216) 672-6590.

HI. MY NAME IS Julian. I smeared silk screen ink on my penis, balls and butt and then sat down on a shirt. I do cartoons. I like people. I've made myself come without touching. Sending and getting stuff in the mail is fun. PO Box 170204, San Francisco, CA 94117.

HELLO! CHECK OUT OUR list of rare punk/ indie stuff. Just write to us and our list will get out to you. Import stuff, tons of zines, demos, rarities. Andorra Records, Dept. A, PO Box 3021, Montebello, CA 90640.

MAGAZINES FOR SALE. Maximum RnR as old as 1986. Also Flipsides and many others from around the country. All $1 each. Write for list or ask for specific issues. Scott, PO Box 3904, San Clemente, CA 92674.

PATCHES $3.50 EACH PPD!!! Misfits, Exploited, Black Flag, MDC, Fear, Crumbsuckers, Nitzer-Ebb, 7 Seconds, Cows, OpIvy, KMFDM, Aggression, Crass, Discharge, Skulls, Bolt Thrower, Oi!, NIN, Skinny Puppy, Damned, Ramones, Ministry, Anti-Pasti, 2-Tone, Madness, Specials. Send $3.50 each patch to Jeff Hill, 1186 S. Diamond Bar Blvd. #106, Diamond Bar, CA 91765. (714) 449-3229. Call or write for your free complete catalog.

TEXAS RECORDS for sale/trade-Dicks, Cringe, Huns, Hates, NCM, Nervebreakers, Really Red, Party Owls, Hugh Beaumont Experience, Big Boys, Vomit Pigs, Offenders, Loco Gringos, Kids Meal, Bloodstains and Hot Klub comps, etc...Also have good quality video for trade (texas bands '77-'85). SASE/2IRC's to Axis Records Box 33033 Austin, TX. 78764-0033. (512)445-6423. Calls Encouraged!

STICKERS $1 EACH PPD!!! Misfits, Exploited, Black Flag, MDC, Fear, Crumbsuckers, Nitzer-Ebb, 7 Seconds, Cows, OpIvy, KMFDM, Aggression, Crass, Discharge, Skulls, Bolt Thrower, Oi!, NIN, Skinny Puppy, Damned, Ramones, Ministry, Anti-Pasti, 2-Tone, Madness, Specials. Send $1 each sticker to Jeff, 1186 S. Diamond Bar Blvd. #106, Diamond Bar, CA 91765. (714) 449-3329. Call or write for your free complete catalog.

T-SHIRTS $13.50 EACH PPD!!! to Jeff Hill, 1186 S. Diamond Bar Blvd. #106, Diamond Bar, CA 91765. (714) 449-3329. Call or write for your free complete catalog. Official Hooligan, Maltese Cross, Dr. Martens, Blitz, 2-Tone, If you don't dance, Dance Craze, Specials Skank, Last Resort, Too Muck Pressure, Skank Lic To Ska, Toasters, Crass, Sex Pistols, Anarchy, OpIvy, Black Flag.

GIRLS! GIRLS! GIRLS! Send me anything! I'm a 20 yr. old male, sXe, kid who wants to hear from any and all types of girls! Write or send anything (except drugs). Guaranteed response with photo; (possible relationship). Don't be shy; show me what you're capable of! Address: Bored In Boston, 132 Beacon St., #10B, Boston, MA 02116.

HEY "GIRLS!!!" Are you interested in modeling?? Or the making of music video's or maybe you like to travel? Or maybe you would like to make some extra money??? All are possible. Professional photographer is looking for those, who are interested in the above. If your interested send photos today, don't delay!! Also please enclose your name, age, address, and if you have a phone, please send number!! Send this to, John W. McGreevy, Draw K BV/4275, Dallas, PA 18612-0286.

HAVE: MENTALLY ILL, Sperma, Cramps "Human Fly," "Garbage Man" (French), DOA "Something," Les Ablettes, Want: Freestone, Injections, Hot Nasties, Chain Gang...Stamp to 809 Gates Avenue, Apt. 1, Norfolk, VA 23517.

TAPIRS, SLOTHS AND NUMBATS are very silly creatures. I'm a silly 25 year old male. Traveling in 94' throughout Europe and possibly USA/Canada after many years of university life. Need people everywhere into underground/punk, art, ridiculousness to stay with, meet and show my cool stuff. Please write soon. Nick, 32 First Ave., St. Peters Adelaide S.A. 5069, Australia.

WITH AUTHORITY-High powered metal-influenced hardcore from Indiana is always looking for shows, zines, and comps. 3rd three song 7" ep out now. $3 U.S., $4 Europe, $5 World. All prices ppd. Any poor souls that would still like this that doesn't have a turntable can send a tape and $0.98 in U.S. only. With Authority 1114 W. 6th Blmtn., In. 47408. For booking, call Brad (812) 829-1828.

GET IN TOUCH for trade!!! I'm starting a label. First release is Rupture - "Live" EP. Trade rules: 7" x 1 = 7" x 1; 7" x 5 = 12" x 2; 7" x 1 = demo x 2. World labels, bands. Please write to me. VIb Records c/o Shinji Wakabayashi; 30, Nakajima-cho. Momoyama-cho. Fushimi-ku. Kyoto.612 Japan.

CLASSIFIEDS

WANT!! Cracked Actor/Nazi School 7", Stimulators/Loud Fast Rules 7", Kraut/Kill For Cash 7", Big Boys/Where's My Towel LP, Bad Posture/12" Germs/Lexicon Devil 7" and more! Trade! Lip Cream, Kuro, Gauze, Execute, Confuse, Comes, Outo, SO.B, Gudon Hijokaidan, Sekiri, Swankys, Laughin' Nose, Stalin, Anachy, Genbaku Onanles, Cobra Aburadako, and many more! Japanese vinyl! Send your lint!: Masayuki Kokawa, 3-5-30, Minato, Wakayama-shi, Wakayama, 640, Japan.

24, LONG-HAIRED male student and guitarist wants penpals and death metalers. Answer guaranteed. Photo appreciated. Amir R. Fatoorehchi P.O. Box 19615-478 Tehran-Iran.

MISERY LOVES COMPANY, a new punk/ modern rock zine that will be full of rantings; musical, social, and otherwise (whatever the fuck that means). We want your contributions-record reviews, live band reviews, demos, poetry, photos (of you, your favorite band, dog, guitar, girlfriend, anything!) artwork, stories, anything and everything! We think music should be a noisy melodic mess and the same goes for zines. Send to MLC 324 Main Ave., Norwalk, CT. 06851. Box 145.

WANTED: Anything byHubble Bubble/ Cardboard Brains/Kids/Perverts/Edith Nylon/Cruella d Ville/Department Store Santas/Dirtshit/Dot Vaeth Group/Liliput/Rondos/Perverts/Virus X also: Active Dog 7"/ Datapanik colored vinyl/Kleenex any except "U" on Rough Trade /Lisa Aldridge 7". Will buy or trade. Erskine Wood 2261 Market Street #242 San Francisco, CA. 94114-1693.

LIFE SUCKS in small town. Sceneless area, very bored. 15 year old S.E. male seeks S.E. hardcore/punk girls or guys to correspond with. Crucial Youth, Minor Threat, Hogan's Heroes and tons others. Also into death metal. If you're like me, send your life story and any other cool stuff to: Chris X. Ingold, Rt. 2, box 276, Cobden, IL 62920.

BEST OFFER: Wasted Youth "Reagins in" (orig), Misfits-"Walk Among Us" LP repress (ruby), Necros, "Conquest For Death" 7", Government Issue, "Legless Bull" 7", Misguided-"Options" 7", Mau Maus "No Concern 7", The Mob "Upset The System" 7" (red), Vice Squad "Last Rockers" 7", Fartz "Because The Fucking Word Stinks" 7" (Virus 21), False Prophets "Good Clean Fun" 7". Send for list/trade lists welcomed. Bids to...Glenn, 106 4th Ave. Apt. #3, Bradley Beach, NJ 07720.

COMIC ARTISTS wanted for collaboration with writer. Surreal, wacky, and transgressive scripts. Send sample of work to the Josh Darlington Compound, 3994 N. Fair Oaks Ave., Altedena, CA 91001.

SALE RECORDS! All 7"s near mint: Dwarves, Rare Rocket from Crypt, Drunk w/Guns, Unsane, Datapanik, Anyway, Subpop, Swiz, Scumbait 1, red All Warlock Pinchers, Jawbreaker, Screeching Weasel, Many more. Write or call: Larry, 709 Fillmore St. #1, San Francisco, CA 94117. (415)921-8055 (Eyeout For Eylet)

SALE: BL'AST "Power of Expression" 1 press Wishingwell, Straight Ahead 12", Infest double colored 12" (green/blue), The Way It Is Revelation comp (1st), C.F.A. original 7", 4 Walls Falling 1st 7", Gorrila Biscuits 7" (banana wax), NFAA 7" (1st press), Reason to Believe 7" (1st press on Soulforce), Chumbawamba "Revolution" 7", 7 Seconds/Youth Brigade split flexi (with Black & White zine), & more. Send IRC/SAE for full list. Offers by February 1st. Richard, PO Box 486, Bradford, BD1 4UZ. UK.

DON'T LET THE HOWL be silenced! CD compilation of 11 bands doing HC, Punk, Rock, DIY and Metal. 45 minutes of music for $6PPD. For every CD sold $3 goes to the Wolf Sanctuary. Featuring: Juggling Jugulars, Nevrland, Beyond Description, D.C. Moon & Red Giant, Vortex, C.R.I., CTTG, Justified Cause, Working Mothers, Lost Karma and Elegy Pact. Send SASE for more info or secn $6PPD to: Johnny's Cafe, PO Box 1161, Ft. Washington, PA 19034. Send concealed cash or money order (leave"pay to" blank). Allow 2-3 weeks for delivery.

BAND WANTS! I want to release of fast, crust, noise core band. Live only!!! If you play in a band, if you know a band that wants its music released. Bands!!! Get in touch!! Vibrator Records c/o Shinji Wakabayashi 30 Nakajima-cho. Momoyama-cho. Fushimi-ku, kyoto 612 Japan.

WANTED: Person in Sioux Falls, SD who shot the Rancid show in Mankato, MN. (10/ 7/93) will pay cash! Please write or call! Zach Gilbert 3111 8th St. North St. Cloud, MN. 56303. (612) 252-9837. Also, anyone who wants to write, please do!

WANTED: Diodes/Curse 7"/Ebenezer and the Bludgeons 7"/Fresh Color any except "No Chance"/Insults: Stiff Love or Population Zero/K-tels: Automan/Lost Kids: Coca Cola Freaks 7"/Mad V: Chinatown 7"/NY Niggers 7"/ Mike Rep and Quotas: Quasar 7"/Swell Maps: Japanese 7"/Vicious Visions 7"/Speedtwins any 7"/Thug 1st LP/Five: Napalm Beach 7"/Will buy or trade: Erskine Wood 2261 Market St. #242 San Francisco, CA. 94114-1693.

FOR TRADE: YOT-1st 7", Nirvana- "Hormaoning' tour CD/12", Gorilla Biscuits-1st 7", (yellow) and "A New Direction" 7" (red) w/extra promo 7" (40 made), Superchunk 7" "Tower" (green-200), Sonic Youth "Whoresmoaning" Ltd. tour CD/12" (red), Nirvana/ Jesus Lizard split 7" pic-disc, Token Entry-1st LP "...Sheets" and loads more. Want: Shudder to think-"Arson" 7", Rain-12", G.I.-"Legless" 7" and more, send lists: Simon Kay, 33 Mountbatten Ave., Glenfield, Auckland, New Zealand.

JOHNNY REBEL FROM CO. and/or April from CA. Where are you? Let me know if you're still alive!! Also correspondence from anywhere wanted! Write to: Shina Tublame, 747 W. Deerfield, Springfield, MO 65807.

FREE CATALOG of tons of 7", tapes and CD's. Something to make everyone happy from rare punk and hardcore to alternative. Send a stamp to Round Flat Records, 63 Lennox Avenue, Buffalo, New York 14226-4226.

WANTED: (buy/trade): Abused-7", Bad Religion-7" & 12", Big Boys-Fun LP & Where LP, DOA-Triumph 12", Defnics-7", Dils-Class 7", Eat-7"s, Fastbacks-12"s & 1st 7", Fix-7"s, Freeze-1st 7", Gears-7" & LP, Husker-1st 7" & 12", Ism-7", Lewd-7", Mad-Eyeball 7", Naked Raygun-Flamable 7" & Basement 12", Normals-7", NY Niggers-7", Randoms-7", Really Red-Modern 7", Social D 7"s, Stepmothers 7", Tad-Ritual 7", Toxic R. 7"s, Victims 7", Zero Boys-7". PK, Kuormaajank. 2 A 16, 33700 Tampere, Finland.

TRADES: Bastards-Maailma, Pultti-comp 7", Pupukuusikko7", Lasta-comp 7", Terveet Kadet-7"s, Briard-Chirpy, Mellakka-7", Tarrus-all 7"s, Kollaa Kestaa, Riistetyt, Sehr Schnell, Kaaos, HIC Systeemi, Sensuuri, Ebba Bron-Ung 7", Lazy Cowgirls-Loretta, Toxic Reasons-God Bless, Chaos UK-Burning 7", Discharge-7"s, Wire-Mannequin, Bags-Survive, Infest-LP, Rat Music-vol 1 LP, This is Boston LP, Blitz, SLF, Beastie Boys-12", 7"s etc. Write: PK, Kuormaajank. 2 A 16, 33700 Tampere, Finland.

WHITE MALE, 22, single as they come, seeks females of any size, shape, and color with which to share correspondence and friendship with. Oh please!! Actually, I'm just a lonely guy into grind core and early 80's punk who's starved for mail. Perverts welcome. Jeff Gruetze, Case Hall, Rm 339, St. Cloud State Univ, St. Cloud , MN 56301.

RIDE THE WILD CHER!! We are three strapping young lads from CT who are a power-pop band named Her Tears. To date we have released two self-produced 7" singles. Now we are looking for small labels to help put out material. Interested? Write us. Also looking for distributors. Her Tears, PO Box 3782, Danbury, CT 06813-3782.

KILL MY SOUL Mike from Conquer The World records here. I would like to thank everyone who has supported me in the past two years. There have been some changes going on around here in the trailer lately. First of all, I am now registere, so payments can be made to CTW and I won't yell at you.

CTW I also now deal direct to stores with my records and other labels records also. I want to invite hardcore labels to send me a sample of their releases for distribution in my mailorder and for stores. I concentrate on small indie labels and 7"'s cause of space, but 12" will also be considered for distro.

DREAMASTER. I am very interested in many foreign and European records also, so please get in touch. I still trade heavily for my records so write me. Always send a long SASE-for information and list of records for mailorder. The Blindfold record/CD should be out so buy it. I think it will make you happy. Mike/Conquer The World records, Box 40282, Redford MI 48240.USA.

DRAG PUNX! I know you're out there. I'm a terminally-tweeked transvestite who desperately wants to contact fellow dragsters. Musically, I prefer hardcore/ punk/ a bit of grind, and a veritable bonanza of other stuff. Drag is a way of life for me, and I know I'm not the only punk who's into it, so write to me and Mimi Sativa Quixote/ 3521 N. Kenwood/ Kansas City, MO 64116.

TAPE CLASSIFIEDS

40 WORDS $2CASH ONLY!!!!

PUNK. GRUNGE, GRRRLS Metal, Unclassifiables... We want to buy your videos of you butt naked and ge~ting off by yourself or with friends any way you like it. Pays $60 for each genuine, start to finish orgasm taped. Up to $600. Be Wild and Real! Prompt response promised. Send VHS/8mm tapes to: MacLean Jameson, PO Box 191544, San Francisco, CA 94119

TRADE NOT BUY, if you look to trade some stuff from your part of the world and you're interested about the Canadian HC bands (known & unknown) contact me because I have a big list of bands for trade with you (I also have a big list of international bands). It's all for trade on cass/tape. Yves Berthiavme, PO Box 66025, Quebec, PQ, G1R 1P8, Canada.

BOSTON HARDCORE COMPILATION- from the late 80's. It was all recorded and mastered, but never released (everyone graduated highs chool): Wrecking Crew, Crossface, Suckerpunkch, Eye for an eye, STP, Intent To Injure, Said and Done, Maelstrom, Backbone, Sam Black Church, Only Living Witness. Also available Suckerpunch and Crossface demos. All tapes $5: BWR, PO Box 2555, Quincy, MA. 02269.

I MASTURBATE AT WORK11because it makes me feel like I'm being paid to get off. I also have a video zine called SPUNASFUK. You'd be doing yourself a fucking favor if you buy it. We scare the fuck out of some old woman, what could be more entertaining than that???If you want a copy, ask your ougi board for the address.

I DRINK FORMULA 44 FOR A CHEAP HIGH! I also do a video zine called SPUNKASFUK. The video has nudity, violence, punk rock, and schizophrenia (people with). So buy it for masturbatory reference. Must be over 18 or at least tell me you are! I bet you wish there was an address, fuckface!!!!!!!!!

ABALIENTION-Safe 4 you cass. out now!! 9 songs of social-political h.c. punk. Mykel Board loves 'em. $4.00ppd. Write: Abalienation P.O. Box 512 Vestal, NY. 13851.

MOTHERFUCKERS FOR SALE: Greatest Shits 12 song cassette-$5 Loser Klub (High Quality) T-shirt White on Black $10Combos for $13- Stickers Free with S.A.S.E. Finest Banned posters-$3- Second Cuming 20 song cassette-$5-Young Moms In Tight Jeans 7"-$3 All Items Are Postpaid. Send $$$ to " M.F.'s 4765 S. 26 st. Milwaukee, WI. 53221

VIDEOS FOR TRADE. Clash, Iggy, Buzzcocks, Death in June, Boredoms, Etc. Very interested in old school punk ('77). Lacy, 469 W. Forest #2, Detroit, MI. 48201-1205.

PUNK FROM IDAHO! Freak In A Jar has a cheesy home cassette for sale in the hc/punk vein. (Stickers too.) Send $2 (for postage costs) to: Freak In A Jar, 7700 Long Dr., Boise, ID 83704-4439.

SLUGGISHA TAPES-Underground DIY Tape Network, over 70 bands, all styles punkrock music. Send 2-29¢ stamps for list or $4.00 ppd for sample tape: Sluggisha Tapes, 215 South Lake Drive, Lehigh Acres, FL 33936. Bands send tapes for distribution.

HARDCORE'S DEAD...and you're next!! comp. 9 bands, 18 songs. Feat. : Abalienation, Phil-Violators, Staple, Mind At Large, and more. (w/ booklet) $5.00 PPD send to: Mike 106 Murray street Binghamton, NY 13905. Looking for band for Vol 2 send in your tapes, please.

FREE MEDIA CHILDREN "Hated and Suppressed" demo tape. Includes insert and 12 page booklet or 'Total Chaos' "Punk Invasion" demo tape. Both have live and studio recordings. Send a blank 60 minute . $1 US. $5 foreign postage each. @.G.C. PO Box 90084 Long Beach, CA. 90809-0084. Well, sort of free. Punk belongs to punks not businessmen. People before profit. DIY not EMI.

EGG TV is here!! Low budget cult humor for the not so high-tech mind! Manhattan Cable Channel 17. Wednesday's, 11:30 PM, We mix sick humor with cool music. Bands send videos for potential airplay. 2 hrs of The Egg and one xl Egg TV t-shirt for only $12! Egg TV, PO Box 166, Greenvillage, NJ 07935.

BUTTHOLE SURFERS: Looking for live audio or video of any shows from '93 summer tour. Will buy or trade. Also looking for live Helios Creed. Chris, 521 Woodward St. #106, Austin, TX 78704.

AUDIO TRADERS! Anybody into hc/thrash, noise, speed, deathmetal, grunge...and everything in between, send list. (Live, demo, rare stuff, interviews, etc. No Vinyl) Guaranteed reply. I'll send my huge list immediately. Always lookin for "variety of tunes." Mark Shafer, 116 So. 11th St., Easton, PA 18042.

VIDEO: Minor Threat: Will pay $30-$50 for mint only copies of the following shows: CBGB's, Buff Hall and Philadelphia. I'll also pay for flawless MC5 and Can shows as well as a mint copy of the Sex Pistols show in Dallas. Joe Hunter P.O. Box 671273 Dallas, TX. 75367.

VIDEO: GG Allin, Bad Brains, Bikini Kill, Brutal Truth, Circus Lupus, Clutch, Cupid Car Club, Dag Nasty (first show and others), Dead Kennedys, Embrace, Fear, G.I., Hoover, Ignition, Jon Spencer Blues Explosion, Kingface, L7, Melvins, Mighty Mighty Bosstones, Minutemen, Negative Approach, NoFX, Scream '93, Sonic Youth, Soulside. Joe Hunter P.O. Box 671273 Dallas, TX. 75367. If you film, get in touch!

VIDEO: Steel Pole Bathtub, Sun Ra, Superchunk, Swiz, Untest, Unsane, Velocity Girl, Verbal Assault, Void, Ween, Wool, John Zorn. Joe Hunter P.O. Box 671273 Dallas, TX. 75367. Looking for: Boredoms, Can, Cupid Car Club, Drive Like Jehu, Engine Kid, Five-Eight, Kepone, Mummies, MC5, New Bomb Turks, Rocket From the Crypt, Scream '93, Shudder To Think, Unrest, and Ween.

ALAN'S FEAR-It's Our Little Secret" tape. A Smooth mixture of gothic, punk, metal, emotion, and political destruction. Imagine if Rites Of Spring got into a car accident with Sisters Of Mercy (thanx Bill). The lyrics in "No Ritual" may make you never want to love again. (SR) ($4 ppd: Social Retardance P.O. Box 25666 Tempe, AZ. 852f85-5666).

HEATHER DIDN'T CALL: "toe" The band whose tape MRR refused to review! Mix Firehose, Victim's Family and old Rush and we sound completely different. $5 ppd. Heather Didn't Call: 3609 Pomo Lane, Modest, CA. 95356.

ANOTHER DESTRUCTIVE system (A.D.S.) "Oppression and Rejection". Long gone anarchist punk band from Los Angeles. The material on this tape was supposed to be on the U.K. label Mortarhate records, but never did happen do to financial problems. Music tempo is slow to medium speed with 2 male volcalist. Includes insert plus 8 page booklet. $3. $5 foreign. Write @.G.C.

THE CURBS "Criminal Mind" - 8 energetic tunes from this South Bay punk band, cassette $3 ppd. Stickers and some patches free, write. New 7" out soon. T-shirts available. Aaron, PO Box 202, New Almaden, CA 95042.

SOURPUSS: "ANOTHER STEP IN the Wrong Direction". Sizzling punk-pop with heavy Sourpuss influences. 5-song cassette (chrome) only $5 ppd. (Europunx add $2 or an IRC or two). Moto, Freg Scene Recordings, 2054 East Broadway, Vancouver, BC, Canada, V5N 1W7.

BANDS NEEDED FOR ongoing compilation tape project! Totally non-profit and DIY. All contributors receive copies. Trades are welcomed, and distributors are needed! Interested people please get in touch! Shazam! c/o Jake 1043 East Gorham Madison, WI. 53703. (608) 259-0967.

FREE AUDIO CATALOG! Live recordings & demos. From hard rock to death metal. Low prices! For your free catalog, write to The Coven, 250 Hoyt Street, Kearny, NJ 07032.

RANDOM SHIT - Looking for people who want to trade tapes of whatever sounds good. No lists, audio snobs or techno. Surprise me. Diversity is necessity. PJM, PO Box 422001, San Francisco, CA 94142-2001.

WANTED! On 10-9093 Bad Religion played in Chicago at the Riveria. A couple of guys were taking videos, and I need to get a copy. (I will pay). If anyone knows who those guys are or now I can get a copy, it will be greatly appreciated. I will also send you a free copy. Jason Hargrave, 1742 Tall Oaks, Kokomo, IN 46901.

NUX VOMICA, bx-3 and ed ziffle plus more all on new compilation C.O. #5 $4 for c90 ppd. m. casner, 4022 6th Ave., Brooklyn, NY 11232. Also Political Asylum "Walls have Ears" c60 $3 studio/live. C.O. #6 soon.

WILDEST DREAMS comp. $3 or swap. Instigators-Newport $3, Compulsory Overtime #4 has secret archives of the Vatican, 1/2 Smashed, Swingin' Love Corpses, more c-60 $4. M. Casner 4022 6th Ave., Brooklyn, NY 11232.

VIDEOS FOR TRADE. Hundreds of shows. Clash, Pistols, S.L.F., Nirvana '93, GG Allin, Death In June, C. Death, Boredoms, Sonic Youth, etc. Especially interested in old punk ('77). Lacy, 469 W. Forest #2, Det. MI 48201-1205.

HELP! College radio station looking for punk,HC,whatever. Send us your record, demo, or make a dub and send it. Thanks! Kurt Strouse/WRFM/ c/o Montgomery County Community College/340 Dekalb Pike/ Blue Bell, PA./19422.

ATTENTION TAPE TRADERS! We are looking to trade taped copies of our favorite hardcore bands with people of like interests. Our list is pretty darn big, and yours should be too! Write to: Andy and Jay at: P.O. Box 385, Patterson, NY. 12563. Your list gets ours.

YESTERDAY'S BULLSHIT today's manure. 60 minute benefit tape for LA's anarchist center. Rare studio, live, and demo trax by Alternative, Anthrax, Anti-system, Chumbawamba, Conflict, Crass, Dirt, Epilectics, Flux, Honey Bane, Kronstadt Uprising, Liberty, Lost Cherrees, The Mob, Omega Tribe, Poison Girls, ;Rudimentary Peni, Subhumans, The System, Zoundsz, North Amerikkka $3. Foreign $5 (ppd). Write to the @.G.C. address above.

TAPE CLASSIFIEDS

40 WORDS $2CASH ONLY!!!!

LIVE VIDEOS (PAL-NTSC-SECAM): Rollins, Swans, Rapeman, Bastro, Oxbow, Cave, Ministry, Misfits, Buttholes, Lydia Lunch, Lizard, Christian Death, Melvins, God, Terminal Cheesecake, Stretch Heads, Bad Brains, Sebadoh, L7, Cramps, Silverfish, Treponem Pal, MTX, Crimpshrine & tons more...For details & best quality-send either $1, 4 stamps or 4 IRC's to: Karl R., 550 Larkin #302, SF, CA 94102-3312.

LIVE VIDEOS (PAL-NTSC-SECAM): Boredoms, Seven Year Bitch, Seaweed, Snuff, Hyenas, Cop Shoot Cop, God & Texas, Antiseen, Cows, N.M.A., Boss Hog, Soundgarden, DCD, Clock DVA, Godflesh, Babes In Toyland & tons more...For details & best quality-send either $1, 4 stamps or 4 IRC's to: Karl U., 550 Larkin #302, SF, CA 94102-3312.

SCREECHING WEASEL - video live in Philadelphia 3.20.93 at JC Dobbs (soundboard!) + in Houston 4.4.93 at Catal Huyuk! (100 mins). Both excellent quality/1st gen copy! For 22$ us/canadian. Your copy on high quality name brand tapes. Cash or money orders to: Michel Gagnon. 1550. 9iem Rue. Grand-Mere. PQ. G9T5M5. Canada

CORN-STUDDED POOP!! Indiana is strange. Want proof? Send $3 for a copy of Topped With Fudge II. Full-length compilation tape of Indiana side-projects featuring members of Gronk, Antenna, The Vulgar Boatmen, and more! 5838 Haverford, Indianapolis, IN 46220.

STARVED AND DELIRIOUS Portland OR Core with new bassist Dee Snider has 2 demos for you. Prosound quality. March 93 10 song $3 ppd and Oct 93 6 song $2 ppd. Old Poison Idea meets Black Flag meets Econochrist. Would like to do pressing, labels write Starved and Delirious, 16409 SE Division STE. 216-289, Portland, OR 97236-1931

SNAKE SLAVES "Death By Fart". Need I say more? 6-song EP on cass. Music that will kill you with it's toxic vapors. Good quality. $3 ppd to Snake Slaves, 425 New City Road, Stafford Springs, CT 06076. Bands-let's trade!

ATTENTION HARDCORE BANDS! Buzz Factory is looking for brutally heavy HC bands for upcoming compilation cassette. We have good distro and it will cost bands nothing. Send your stuff to Buzz Factory Records, 61-36 160th Street, Flushing, NY 11365. All bands used will receive free copies guaranteed!

SPUNKASFUK VIDEO ZINE has G.G., Bloody Mess and the Skabs, Joe Christ, Submachine, Destroy, Not Your Friends, The Pissed, music videos by Louis Posen, Bud Dwire, Master Dane and His Diaper Slaves, video review and much more! A mere $17 check or M.O. to Ryan Gillikin, RD1 PO Box 1920s, Clarendon, PA 16313.

GIRL BAND/BANDS with Girl Singers: Take note!! I'm working on a tape comp. to feature girl bands! Send tape (with one or two tracks, studio or live stuff) and 5 1/2 x 8 1/2 page with lyrics, photos and art, or write for more information. Talent not important, dedication is. If enough interest is expressed, more volumes will happen. Get noticed!! David Koenig, 25 West Price Street Apt #3E, Linden, NJ 07036

GG ALLIN'S SHIT is all yours in this very sadistic performance, sometime in late '88. Also unforgettable backstage footage of the same GG. Total running time 55 min. $25 ppd VHS only. Rob Sejda, 312 Wayne Ave., Lansdowne, PA 19050.

VIDEOS!!! Tar, Surgery, Hyenas, Mule, Oxbow, Distorted Pony, Swans, Melvins, Pain Teens, Silverfish, Cave, Boss Hog, Spencer, Antiseen, Unsane, Cop Shoot Cop, Cows, Railroad Jerk, Helmet, Babyland, Ethyl Meatplow, Lunch, Foetus, Wiseblood, Lizard, Lunachicks, Supersuckers, Oiler, Cherubs, Rapeman, Cosmic Psychos, Unrest, Dwarves, Geva, mucho mas! 2 stamps or $1 for big-ass fucking list to Jay, PO Box 562, Mundelein, IL 60060.

VIDEOS!!! Alice Donut, L7, Babes In Toyland, Bikini Kill, GG, Neurosis, Surfers, Tool, Ivy, Nirvana, Bad Brains, Chemical People, Quicksand, Kreuzen, Helios Creed, Fugazi, Jawbox, Leeway, Godflesh, Agnostic Front, Sick Of It All, Rollins, Flag, Pumpkins, Urge Overkill, Nausea, Janes, God and Texas, Killdozer, Superchunk, mucho mas! 2 stamps or $1 for big-ass fucking list to Jay, PO Box 562, Mundelein, IL 60060.

VIDEOS!!! Mudhoney, Born Against, Nymphs, Sheer Terror, C.O.C., Cromags, Excel, Lubricated Goat, Pavement, Love Battery, Janitor Joe, Verbal Assault, Seaweed, Muffs, Boredoms, Slug, Bungle, Murphy's Law, Hole, Fluid, Ice-T, Coffin Break, Samiam, Jawbreaker, Crawlpappy, Misfits, Bastro, Dinosaur, Green Magnet School, Fear, mucho mas! 2 stamps or $1 for big-ass fucking list. Jay, PO Box 562, Mundelein, IL 60060.

ENDPOINT LIVE. August 1st 1993. Recorded off the soundboard. Good quality. $3.50 ppd to PO Box 283, St. Louis, MO 63011. No rip-offs.

FREE 3 SONG cassette the latest and the best from Slodd Freeman. "What A Crazy Ride" Shoelace #4. "A Lot Of Fun" File 13 #15. "Like Being Inside The Brain Of A Lunatic" Gajoob #9. Send three 29¢ stamps to: Skidd Freeman, POB 4281, East Lansing, MI 48826.

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LISA SUCKDOG cover songs needed for upcoming tribute cassette. All songs used, free copy to all participants. Eeyore Power Tool covers needed for similar project. Send to po box 384, Front Royal, Va 22630. Tony Boies tape $3 cash.

SALE/TRADE: Videos—Big Black, DK's, Dinosaur, Fugazi, Foetus, Helmet, Jane's, Mudhoney, Neubauten, Revco, Rollins, Sisters, Sonic Youth, Unrest. New in: Christian Death, Young Gods, Kraftwerk, R.A.T.M., Therapy?, more! High quality, low prices. 36 page list $1 (US)/ $3 (elsewher) po box 1433, Allentown Pa 18105.

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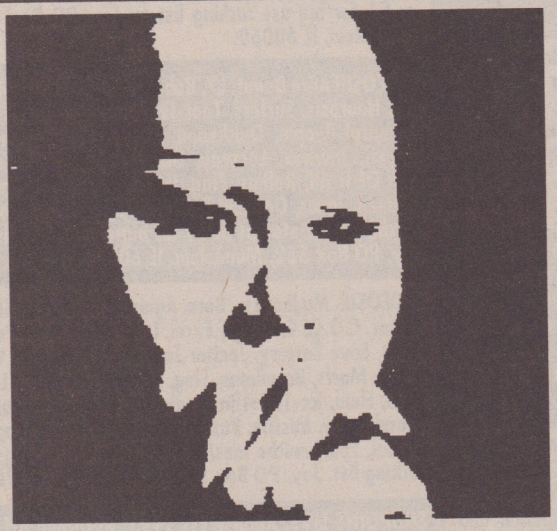

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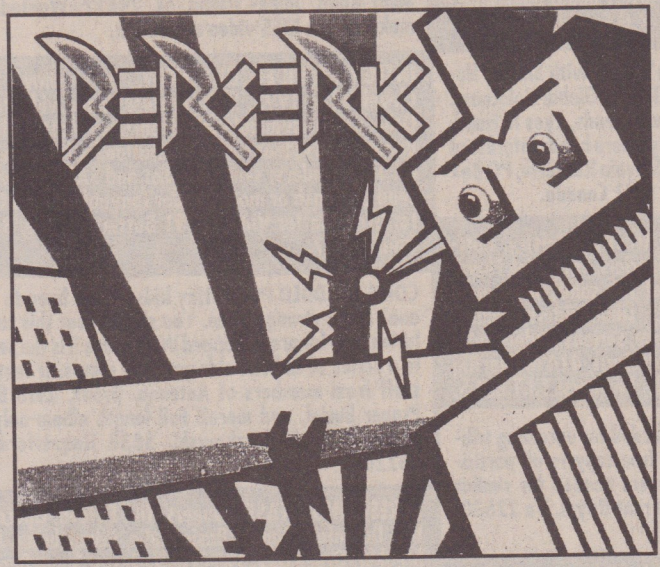

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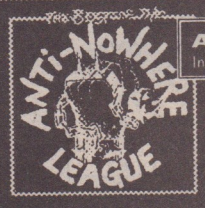

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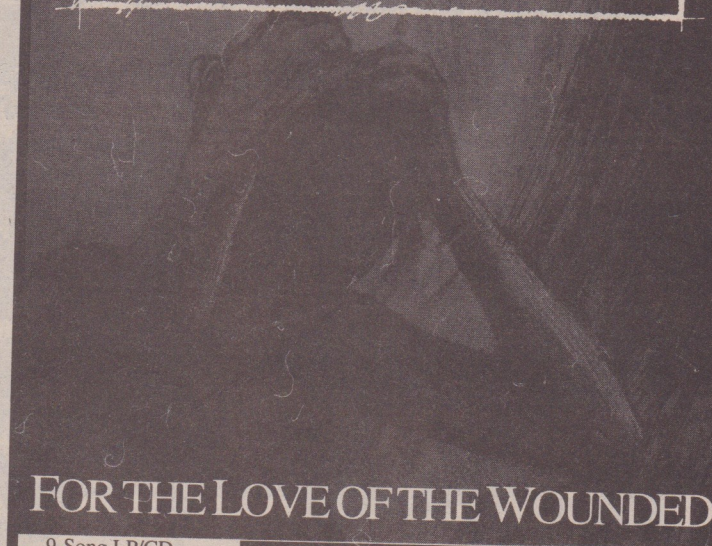

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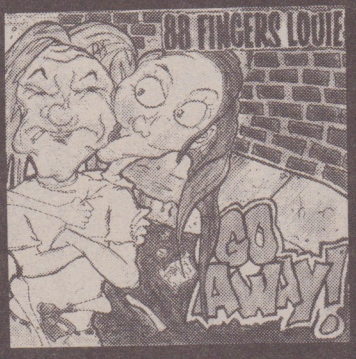

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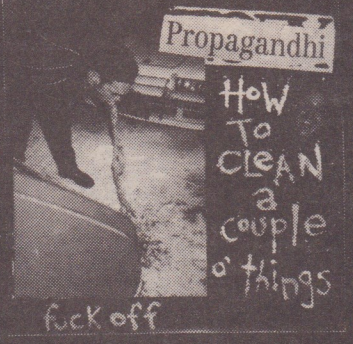

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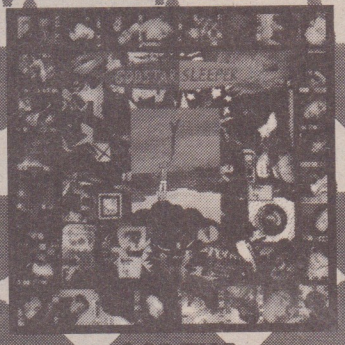

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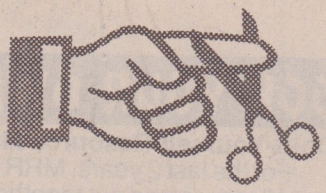

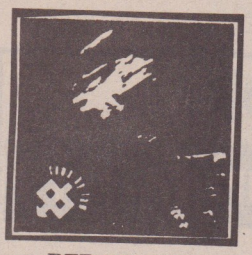

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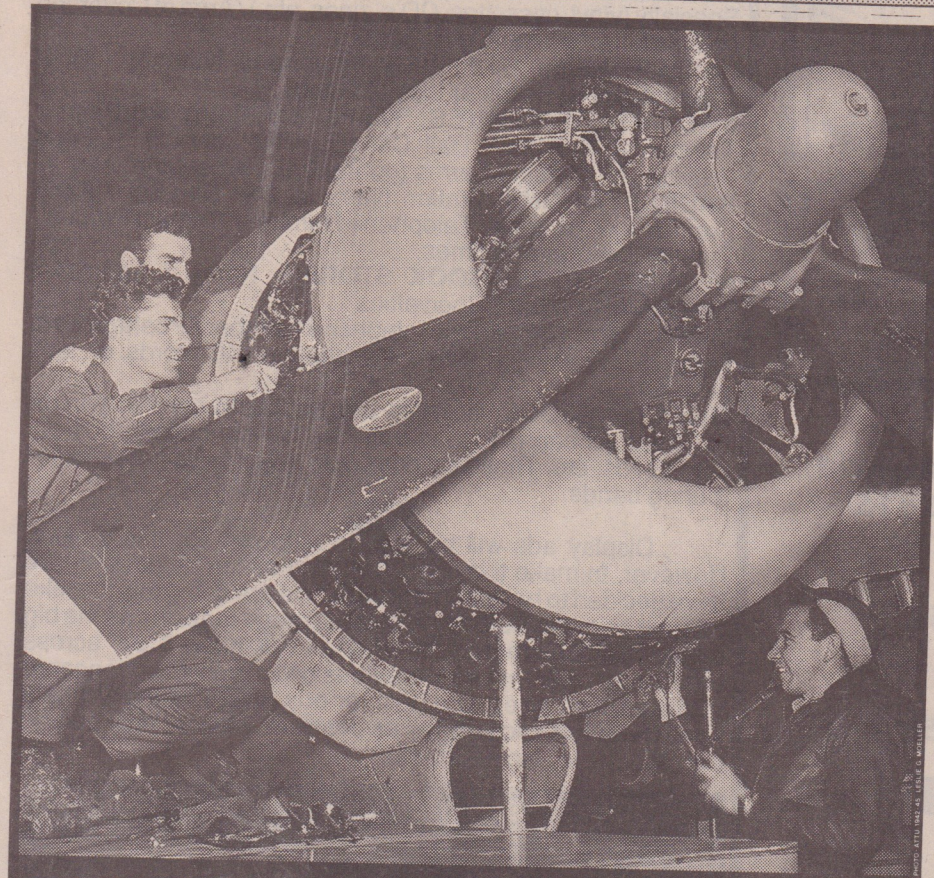

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Do-It-Yourself Resource Magazine No. 3,1994-1995

For the last 2 years, MRR has joined forces with various other collectives and put together a resource magazine which many of you sent in listings for, and many of you utilized in booking tours, putting together compilations, traveling around the world, or just using to keep in touch. Because of the relative popularity of those editions, we've decided to go ahead and begin organizing a third edition, slated to come out around April 15, 1994. And taking over the duties of receiving all the raw data, typing it up, etc., will be the suckers at Rocco Publishing in Chicago.

We will be compiling the resources geographically, trying to give as a complete listing of DIY and related activities as possible. The thoroughness of this project.will depend on the response we get from people involved with different projects. Listings in this magazine will be free of charge all you have to do is send in a postcard with the information requested below. Please, if you're sending in listings of many types, break them down by the categories listed below so the typists won't go crazy trying to sift through a mountain of info, and keep the statements or descriptions concise!!!

LISTINGS

BANDS: Name / Address / Telephone Number / Brief Description (40 words or less please!)
DISTRIBUTORS: Name / Address / Telephone Number / Specialty (vinyl, cassettes, CD's, zines, etc.) / Area of Coverage (mailorder, wholesale, gigs, etc.)
LABELS: Name / Address / Telephone Number / Brief Description (40 words or less please!)
PROMOTERS/VENUES: Name/ (Mailing) Address / Telephone Number / Hall Capacity / Is Lodging or Food Provided? / Working Terms (guarantee, percentage, etc)
RADIO STATIONS: Station Name & Call Number / Band Frequency / Address / Telephone Number / Contact Person / Punk-HC shows and times.
RECORD STORES/BOOK STORES: Name / Address i Telephone Number / Specialties
ZINES: Name / Address / Telephone Number / Postage Paid Price / Frequency / Size / Description (40 words or less please!)
MISCELLANEOUS: We also ask people to send in tips on hangouts, cheap places to eat, free clinics, bulletin boards, crash pads, etc. These listings could be *especially* helpful for touring bands.

ADS

Display ads will be sold to help pay for this project. However, to make this resource issue as fair as possible we have decided to have only one size. We are doing this to make ads just as accessible to the small 20 page fanzines as the big record conglomerates! The ad size available is 3 3/4" across by 2" down or 95mm x 51 mm (basically, a slightly elongated business card size). The cost for ads is $25 which will help keep the cover price as low as possible. Please, only one ad per label, zine, promoter. etc.

DEADLINE: FEB 15, 1994 -- DUE OUT: APRIL 15, 1994

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